

THE
CANONS of CRITICISM,
AND
GLOSSARY;

THE
Trial of the Letter *Y*, *alias* *Y*,

AND
SONNETS.

By THOMAS EDWARDS, Esq;

LONDON:

Printed for C. BATHURST, opposite St. Dunstan's
Church in Fleet-Street.

M.DCC.LXV.

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ADVERTISEMENT.

THE Canons of Criticism, and the Sonnets printed in Doddsley's Miscellanys were so well received by the best Judges, that it is presumed the Republication of them, together with the other pieces, which the Author left behind him, and which he had prepared for the press before his last illness, will be agreeable to the Public. The twenty-seven Sonnets, which now appear for the first time, are in the same taste with those in Doddsley's volume, correct, simple, not aiming at points or turns, in the phrase and structure rather ancient, for the most part of a grave, or even of a melancholy cast; formed in short upon the model of the Italians of the good age, and of their Imitators among us, Spenser and Milton. The Trial of the letter Y is a very sensible piece of English criticism; a study, of which the Author was particularly fond, and in which few have shewn so exact a taste.

Mr. Edwards was a Barrister of Lincoln's-inn, Son and Grandson of two worthy Gentlemen of the same profession; he had a liberal Education, and an independent Fortune.

ADVERTISEMENT.

For his Character we may with the strictest justice refer to his Epitaph, in the Church-yard of Elleborough in Buckinghamshire.

Under this stone are deposited the Remains of
Thomas Edwards, Esq; of Turrick in this parish,
Where he spent the last seventeen years
of a studious, usefull life.

He was sincere and constant in the profession and
practise of Christianity, without Narrowness or Superstition;
steadily attached to the cause of Liberty,
nor less an enemy to Licentiousness and Faction;
in his Poetry simple, elegant, pathetic;
in his Criticism exact, acute, temperate;
affectionate to his Relations, cordial to his Friends.
in the general Commerce of life obliging and entertaining.

He bore a tedious and painfull distemper with a Patience,
which could only arise from a habit of Virtue and Piety;
and quitted this life with the decent unconcern of one, whose
hopes are firmly fixed on a better.

He dy'd on the III^d day of January MDCCLVII, aged LVIII.
and this stone is inscribed to his memory,
with the truest concern and gratitude,
by his two Nephews and Heirs, Joseph Paice and Nathanael Mason.

The Gentleman, whose assistance Mr. Edwards
acknowledges in the Preface, was Mr. Roderick,
Fellow of Magdalen-college in Cambridge, and of
the Royal and Antiquarian Societys. He dy'd
some little time before his friend, bequeathing to
him such of his Papers, as related to the Canons
of Criticism: And the Additions to that work
from those papers are inserted in their proper
places.

THE
CANONS of CRITICISM,
AND
GLOSSARY,
BEING A
SUPPLEMENT
TO
Mr. WARBURTON's Edition
OF
SHAKESPEAR.

Collected from
The NOTES in that celebrated Work,
And proper to be bound up with it.

By the OTHER GENTLEMAN of *Lincoln's-Inn*.

There is not a more melancholy object in the learned world, than a man who has written himself down.—In this case—one would wish that his friends and relations would keep him from the use of pen, ink, and paper, if he is not to be reclaimed by some other methods.
Addison's Freeholder, N^o. 40.

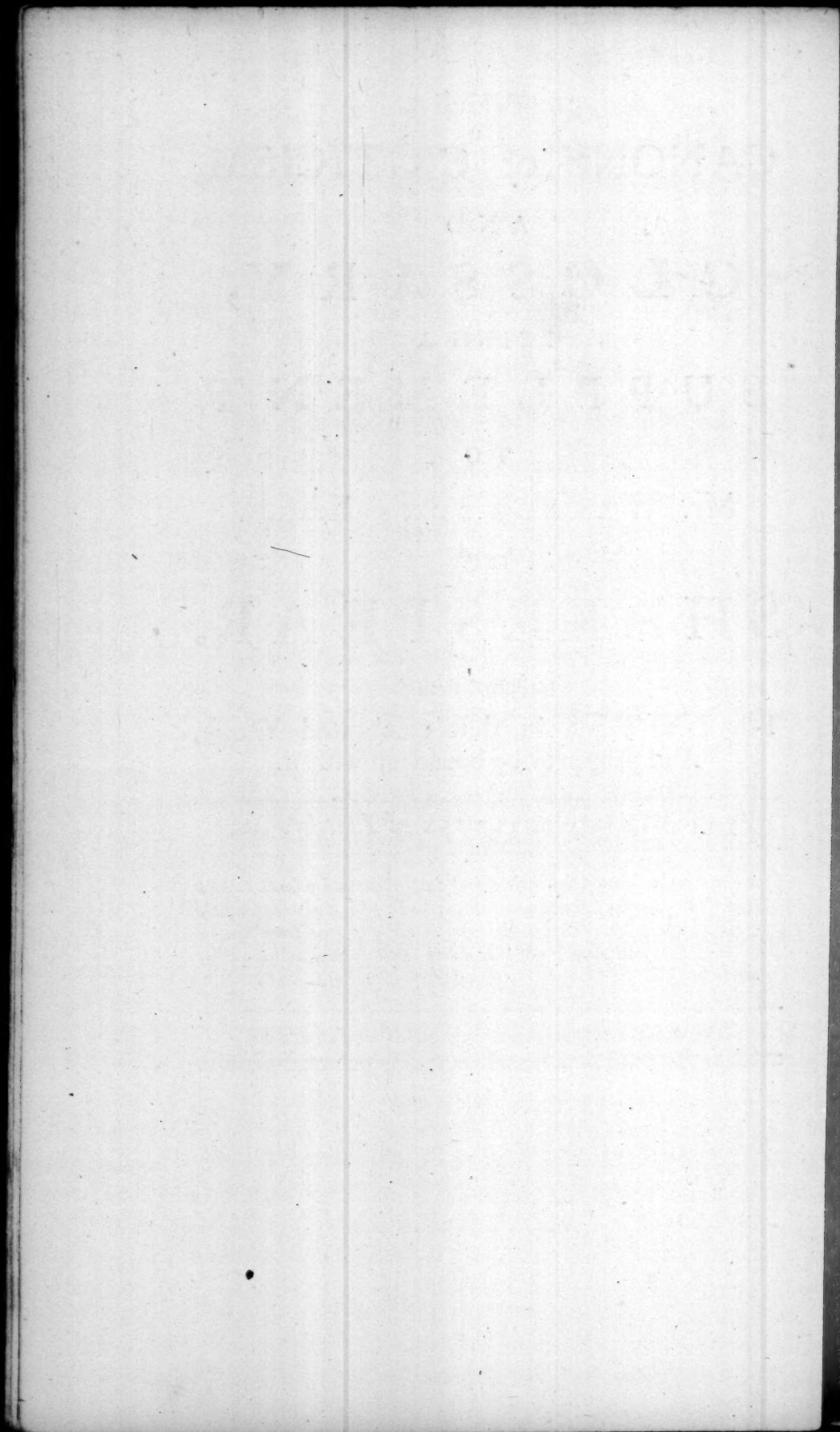
THE SEVENTH EDITION, with Additions.

L O N D O N :

Printed for C. BATHURST, opposite St. Dunstan's
Church in Fleet-Street.

M.DCC.LXV.

*Edwards (Thos.) Barrister
-ke.*



S
I
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E

SONNETS

TO

Three LADIES, sent with the Book.

*To the M. H. the * * **

LADY, whose fair approof I wish should
give

A glorious sanction to whate'er I write ;

Since what your well-pois'd judgment marks with
white

Secure from envy will to ages live ;

So may I in this arduous emprise thrive ;

As I not follow in the chase for spite ;

But led by Love of True, and Fit, and Right,

In which good cause each gentle breast should strive :

While I with hafard of my own good name

Like *Calidore* pursue the Blatant Beast

In dear defense of Ladies' honest fame,

Which his foul mouth profanely taints with blame ;

Let me howe'er, with dread and dangers press'd,

Enjoy the smiles of ev'ry virtuous dame.

S O N N E T S.

To the R. H. the

* * * *

LET HIM rail on, 'till ev'ry mouth cry
shame;

Of *his* ill word I little reckoning make

For Ladies' honor, and for *Shakespeare's* fake;
So these I may defend from blot or blame:

But ill I bear, that any worthy name

Of those, who virtue for their mistress take,

And hate the slanderer like the poisonous snake;
Should deem my just reproof deserving blame.

Yet, if fair * * *Speak* in my defense,

If * vouchsafe her sanction to my page,

If * * sweetly deign to smile applause;

Aided by these and conscious innocence,

I'll boldly brave the CRITIC's utmost rage;
And glory suffering in so just a cause.

S O N-

S O N N E T S.

To Miss * *

SWEET Modesty, the third of that fair
band,

Whom virtuous friendship, ill by churls deny'd
To Ladies' gentle bosoms, hath ally'd ;
May I unblam'd your favoring voice demand,

While arm'd with Truth's good Shield alone I stand
In *Shakespeare's* cause determin'd to abide
Th' outrageous efforts of insulting pride,
And marks of Calumny's detested brand ?

Deep are the wounds she gives, and hard to heal.

Yet though enrag'd her hundred tongues she join
With canker'd spite to blast my honest name,
I reckon not much, nor bate my pious zeal ;

But to the Fair and Good my cause resign,
Who smile on Virtue, and whose smiles are Fame.

To

THE HISTORY OF

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THE HISTORY OF THE

To the REVEREND

Mr. WARBURTON.

S I R,

IF Fame is one of the ingredients, or, as you elegantly call them, *Entremes* of happiness; I am more obliged to You, whom I do not know; than to any person whom I do. Had not you called him forth to the public notice, the OTHER Gentleman of *Lincoln's-Inn* might have died in the obscurity, which, You say, his modesty affected; and the few people, who had read the last Edition of Shakespear, and the Supplement to it, after having sigh'd over the one, and laugh'd at the other, would soon have forgotten both.

As I have no reason to repent the effects of that Curiosity, which you

The Dedication and the Preface were added to the later editions of the Canons, on occasion of a Note on the Dunciad B. IV. l. 567.

^a MACBETH, Vol. VI. Page 392.

have

DEDICATION.

have raised *on my Subject* ; to borrow another expression of yours ; I take this opportunity of thanking You for that civil treatment, so becoming a Gentleman and a Clergyman, which I have received at your Hands ; and offer to your protection a work, “^b from which, if Shakespear, or good Letters, have received any advantage, and the Public any benefit or entertainment ; the thanks are due to Mr. Warburton.”

I am, Sir,

Not your enemy ; though you have given me no great reason to be

Your very humble Servant ;

Thomas Edwards.

^b See Mr. Warburton's Preface, Page 20.

P R E F A C E.

I Now appear in public, not a little against my inclination ; for I thought, I had been quit of the task of reading the last edition of Shakespear any more ; at lest till those, who disapprove of what I have published concerning it, should be as well acquainted with it as I am ; and that perhaps might have been a re-prieve for life : but Mr. Warburton has dragged me from my obscurity ; and by insinuating that I have written a libel against him, (by which he must mean the CANONS of CRITICISM, because it is the only book I have written ; I say, by this unfair insinuation) he has obliged me to set my name to a pamphlet ; which if I did not in this manner own before, it was I must confess owing to that fault Mr. Warburton accuses me of ; a fault, which He, who like Cato can have no remorse for weaknesses in others, which his upright soul was never guilty of, thinks utterly unpardonable ; and that is *Modesty* : Not that I was either ashamed of the pamphlet, or afraid of my adversary ; for I knew that my cause was just ; and that truth would support me even against a more tremendous antagonist, if such there be ;
but

but I thought it a work, which though not unbecoming a man who has more serious studies, yet was not of that consequence as to found any great matter of reputation upon.

Since then I am thus obliged to appear in public, I the more readily submit; that I may have an opportunity of answering, not what Mr. Warburton has written against me, for that is unanswerable; but some objections which I hear have been made against the *Cannons*, by some of his friends.

It is my misfortune in this controversy to be engaged with a person, who is better known by his name than his works; or, to speak more properly, whose works are more known than read; which will oblige me to use several explanations and references, unnecessary indeed to those who are well read in him; but of consequence towards clearing myself from the imputation of dealing hardly by him; and saving my readers a task, which I confess I did not find a very pleasing one.

Mr. Warburton had promised the world a most complete edition of *Shakespear*; and, long before it came out, raised our expectations of it by a pompous account of what he would do, in the *General Dictionary*. He was very handsomely paid for what he promised. The expected edition at length comes out; with a title-page importing that the *Genuine Text*, *collected* with all the former editions, and then *corrected* and *emended*, is there settled. His preface

face is taken-up with describing the great difficulties of his work, and the great qualifications requisite to a due performance of it ; yet at the same time he very cavalierly tells us, that these notes were among the amusements of his younger years : and as for the Canons of Criticism and the Glossary which he promised, he absolves himself, and leaves his readers to collect them out of his notes.

I desire to know, by what name such a behaviour in any other commerce or intercourse of life would be called ? and whether a man is not dealt gently with, who is only laughed at for it ? I thought then, I had a right to laugh ; and when I found so many hasty, crude, and to say no worse, unedifying notes supported by such magisterial pride, I took the liberty he gave me ; and extracted some Canons and an essay towards a Glossary from his work. If He had done it, he had saved me the labor : it is possible indeed, that he might not have pitched upon all the same passages as I did to collect them from ; as perhaps no two people, who did not consult together, would ; but I defie him to say, that these are not fairly collected ; or that he is unfairly quoted for the examples : if Mr. Warburton would have been more grave upon the occasion, yet I did not laugh so much as I might have done ; and I used him with better manners, than ever he did any person whom he had a controversy with ; except *one* gentleman, whom he is afraid of ; if I may except even him.

But

But all this avails me nothing : I have read Shakespear at Lincoln's Inn ; and have published my Canons of Criticism ; and for this I am to be degraded of my gentility. A severe sentence this—I find, that reading of Shakespear is a greater crime than high-treason : had I been guilty of the latter, I must have been indicted by my addition, tried by my peers, and should not have lost my blood, till I had been attainted ; whereas here the punishment is incurred *ipso facto*, without jury or trial.

I might complain of Mr. Warburton to his Masters of the Bench, for degrading a Barrister of their house by his sole authority ; but I will only reason coolly with him upon the equity of this new proceeding.

A Gentleman (if I do not mean myself, with Mr. Warburton's leave I may use that word) I say, a gentleman, designed for the severe study of the law, must not presume to read, much less to make any observations on Shakespear ; while a Minister of Christ, a Divine of the Church of England, and one, who, if either of the Universities would have given him that honour, would have been a Doctor in Divinity ; or, as in his preface he decently expresses it * *of the Occult Sciences* ; He, I say, may leave the care of his living in the country, and his chapel in town, to curates ; and spend his Heaven-devoted hours in writing obscene and im-

* *Pref. p. 26.*

moral notes on that author, and imputing to him sentiments which he would have been ashamed of.

Who is Mr. Warburton? what is *his* birth, or whence *his* privilege? that the reputations of men both living and dead, of men in birth, character, station, in every instance of true worthiness, much his superiors, must lie at the mercy of his petulant satire, to be hacked and mangled as his ill-mannered spleen shall prompt him; while it shall be unlawful for any body, under penalty of degradation, to laugh at the un-scholar-like blunders, the crude and far-fetch'd conceits, the illiberal and indecent reflections; which he has endeavoured with so much self-sufficiency and arrogance to put-off upon the world as a standard of true criticism?

After being degraded from my gentility, I am accused of dulness, of being engaged against Shakespear, and of personal abuse: for the first; *if*, as * Audrey says, *the Gods have not made me poetical*, I cannot help it; every body has not the wit of the ingenious Mr. Warburton; and I confess myself not to be his match in that species of wit, which he deals-out so lavishly in his notes upon all occasions. As to the charge of being engaged against Shakespear; if he does not, by the most scandalous equivocation, mean His edition of Shakespear, it is maliciously false; for I defy him to prove, that I ever either wrote or spoke concerning Shake-

* *As you like it.*

ſpear, but with that eſteem which is due to the greateſt of our Engliſh Poets. And as to the imputation of perſonal abuſe ; I deny it, and call upon him to produce any inſtance of it. I know nothing of the man, but from his works ; and from what he has ſhewn of his temper in them, I do not deſire to know more of him ; nor am I conſcious of having made one remark, which did not naturally ariſe from the ſubject before me ; or of having been in any inſtance ſevere, but on occaſions where every gentleman muſt be moved ; I mean, where his notes ſeemed to me of an immoral tendency ; or full of thoſe illiberal, common-place reflections on the fair ſex, which are unworthy of a gentleman or a man ; much leſs do they become a divine and a married man : and if this is called perſonal abuſe, I will repete it ; till he is aſhamed of ſuch language, as none but libertines and the loweſt of the vulgar can think to be wit ; and this too flowing from the fulneſs of his heart, where honeſt Shakeſpear gave not the leaſt occaſion for ſuch reflexions.

If any applications are made, which I did not deſign ; I ought not to be anſwerable for them : if this is done by Mr. Warburton's friends, they pay him an ill complement ; if by himſelf, he muſt have reaſon from ſome unlucky co-incidences, which ſhould have made him more cautious of touching ſome points ; and he ought to have remembered, that a man, whoſe
house

house is made of glass, should never begin throwing stones.

But I have been told ; that, whatever was my design, my pamphlet has in fact done an injury both to Mr. Warburton, and his book-feller. I hope, I am not guilty of this charge : to do *him* an injury in this case, I must have taken away from him, or hindered him from enjoying, something which he had a right to ; if I have proved, that he had no real right to something which he claimed ; this is not injuring *him*, but doing justice to Shakespear, to the public, and to himself. I am just in the case of a friend of mine, who going to visit an acquaintance, upon entering his room met a person going out of it : Prithee Jack, says he, what do you do with that fellow ? Why, 'tis *Don Pedro di Mondongo* my Spanish master. Spanish master ! replies my friend, why he's an errant Teague : I know the fellow well enough, 'tis *Rory Gebagan* ; I have seen him abroad, where he waited on some gentlemen ; he may possibly have been in Spain, but he knows little or nothing either of the language or pronunciation ; and will sell you the Tipperary Brogue for pure Castilian. Now honest *Rory* had just the same reason of complaint against this Gentleman, as Mr. Warburton has against me ; and I suppose abused him as heartily for it : but nevertheless, the gentleman did both parties justice. In short, if a man will put himself off in the world for what he is not ; he may be sorry for being discovered,

but he has no right to be angry with the person who discovers him.

As to his bookfellers; it must be acknowledged, that those gentlemen paid very dear for the aukward complement he made them in his preface; of their being "*not the worst judges, or rewarders of merit*;" but, as to my hindering the sale of the book, the supplement did not come-out till a twelvemonth after the publication of Mr. Warburton's Shakespear; and in all that time it had so little made its way, that I could meet with no-body, even among his admirers, who had read it over; nor would people easily believe, that the passages produced as examples to the Canons were really there; so that if it had merit, it was of the same kind with that of Falstaff's; it was *too thick to shine, and too heavy to mount*; for people had not found it out: only they took it for granted, that an edition by Mr. Pope and Mr. Warburton must be a good one.

But the publication of the supplement has prevented the sale, since that time. If it has, it must be because the objections it contains against that performance are well grounded; otherwise, a little twelve-penny pamphlet could never stop the progress of eight large octavo volumes: the impartial public would have condemned the pamphlet, and bought-up the book. If then those objections are just, what have I done; but discovered the faultiness of a commodity, which Mr. Warburton had

had put off upon them ; and they were, though innocently, putting-off upon the public, for good ware ? In this case, therefore, Mr. Warburton ought to make them amends ; though I doubt he will plead *caveat emptor*, and the complement in his preface, against refunding.

I thought it proper to hasten this new edition, which Mr. Warburton's ungentleman-like attack made necessary for my defense, as much as possible ; and am proud to acknowledge, that I have received considerable assistance in it from a gentleman, who in a very friendly manner repented the ill usage I have met with, as much as if it had been done to himself. I have added a few new Canons ; and given a great many more examples to the others : though, because I would neither tire my reader and myself, nor too much inroad upon Mr. Tonson's property ; I have left abundant gleanings for any body, who will give himself the trouble of gathering them. This, I hope, will answer one objection I have heard ; that I had selected the only exceptionable passages, a few faults out of great numbers of beauties, of which the eight volumes are full. This will never be said by any person, who has read the eight volumes ; and they, who do not care to give themselves that trouble, ought not to pass too hasty a judgment : whether it be true or no, will appear to those who shall peruse these sheets. That there are good notes in his edition of Shakespear, I never did deny ; but as he has had the plundering of two

dead men, it will be difficult to know which are his own ; some of them, I suppose, may be ; and hard indeed would be his luck, if among so many bold throws, he should have never a winning cast ; but I do insist, that there are great numbers of such shameful blunders, as disparage the rest ; if they do not discredit his title to them, and make them look rather like lucky hits, than the result of judgment.

Thus I have, for the sake of the public, at my own very great hazard, though not of life and limb, yet of reputation, ventured to attack this giant critic ; who seemed to me like his brother *Orgoglio*, of whom Spenser says,

Book I. Canto 7. St. 9.

*The greatest Earth his uncouth Mother was,
And blust'ring Æolus his boasted Sire ;*

And she, after a hard labour,

*Brought forth this monstrous Masse of earthy
Slime,*

*Puff'd up with empty wind, and fill'd with
sinful Crime.*

I have endeavoured to take him in hand, as prince *Arthur* did *Orgoglio* ; and the public must judge, whether the event has been like what happened to his brother on the same experiment :

*But soon as breath out of his breast did passe,
The huge great body which the Giant bore
Was vanished quite ; and of that monstrous Masse
Was nothing left, but like an empty bladder was.*

Canto 8. St. 24.

The

P R E F A C E.

23

The world will not be long imposed-on by ungrounded pretenses to learning, or any other qualification ; nor does the knowledge of words alone, if it be really attained, make a man learned : every true judge will subscribe to Scaliger's opinion ; “ If, says he, a person's learning is to be judged-of by his reading, no-body can deny Eusebius the character of a learned man ; but if he is to be esteemed learned, who has shewn judgment together with his reading, Eusebius is not such.”

I shall conclude, in the words of a celebrated author on a like occasion ; * “ It was not the purpose of these remarks, to cast a bluish on his envied fame ; but to do a piece of justice to the real merit both of the *work*, and its *author* ; by that best and gentlest method of correction, which nature has ordained in such a case ; of laughing him down to his proper rank and character.”

* Remarks on the *Jesuit Cabal*, p. 57, 58.

S O N N E T.

TONGUE-doughty Pedant ; whose ambitious
mind

Prompts thee beyond thy native pitch to soar ;
And, imp'd with borrow'd plumes of Index-lore,
Range through the Vast of Science unconfin'd !

Not for Thy wing was such a flight design'd :
Know thy own strength, and wise attempt no more ;
But lowly skim round Error's winding shore,
In quest of Paradox from Sense refin'd.

Much hast thou written — more than will be read ;
Then cease from *Shakespear* thy unhallow'd rage ;
Nor by a fond o'erweening pride mis-led,
Hope fame by injuring the sacred Dead :
Know, who would comment well his godlike page,
Critic, must have a Heart as well as Head.

C A N O N S

CANONS

OF

CRITICISM.

I.

A *Professed Critic has a right to declare, that his Author wrote whatever He thinks he ought to have written with as much positiveness, as if He had been at his Elbow.*

II.

He has a right to alter any passage, which He does not understand.

III.

These alterations He may make, in spite of the exactness of measure.

IV.

Where he does not like an expression, and yet cannot mend it; He may abuse his Author for it.

V.

Or He may condemn it, as a foolish interpolation.

VI.

As every Author is to be corrected into all possible perfection, and of that perfection the Professed Critic is the sole judge; He may alter any word or phrase, which does not want amendment,

CANONS of CRITICISM.

ment, or which will do; provided He can think of any thing, which he imagines will do better.

VII.

He may find-out obsolete words, or coin new ones; and put them in the place of such, as He does not like, or does not understand.

VIII.

He may prove a reading, or support an explanation, by any sort of reasons; no matter whether good or bad.

IX.

He may interpret his Author so; as to make him mean directly contrary to what He says.

X.

He should not allow any poetical licences, which He does not understand.

XI.

He may make foolish amendments or explanations, and refute them; only to enhance the value of his critical skill.

XII.

He may find out a bawdy or immoral meaning in his author; where there does not appear to be any hint that way.

XIII.

He needs not attend to the low accuracy of orthography, or pointing; but may ridicule such trivial criticisms in others.

XIV.

Yet, when He pleases to condescend to such work, He may value himself upon it; and not only restore lost puns, but point-out such quaintnesses,

CANONS of CRITICISM.

nesses, where, perhaps, the Author never thought of them.

XV.

He may explaine a difficult passage, by words absolutely unintelligible.

XVI.

He may contradict himself; for the sake of shewing his critical skill on both sides of the question.

XVII.

It will be necessary for the Professed Critic to have by him a good number of pedantic and abusive expressions, to throw-about upon proper occasions.

XVIII.

He may explaine his Author, or any former Editor of him; by supplying such words, or pieces of words, or marks, as he thinks fit for that purpose.

XIX.

He may use the very same reasons, for confirming his own observations; which He has disallowed in his adversary.

XX.

As the design of writing notes is not so much to explaine the Author's meaning, as to display the Critic's knowlege; it may be proper, to shew his universal learning, that He minutely point out, from whence every metaphor and allusion is taken.

XXI.

It will be proper, in order to shew his wit; especially, if the Critic be a married Man; to take every opportunity of sneering at the Fair Sex.

XXII.

CANONS of CRITICISM.

XXII.

He may misquote himself, or any body else ; in order to make an occasion of writing Notes, when He cannot otherwise find one.

XXIII.

The Profess'd Critic, in order to furnish his Quota to the Bookseller, may write NOTES of Nothing ; that is to say, Notes, which either explaine things which do not want explanation ; or such as do not explaine matters at all, but merely fill-up so much paper.

XXIV.

He may dispense with truth ; in order to give the world a higher idea of his parts, or of the value of his work.

XXV.

He may alter any Passage of his author, without reason and against the Copies ; and then quote the passage so altered, as an authority for altering any other.

INTRODUCTION

To the First Edition.

SHAKESPEAR, an author of the greatest genius that our, or perhaps any other, country ever afforded ; has had the misfortune to suffer more from the carelessness or ignorance of his editors, than any author ever did.

The first editions were, as Mr. Pope observes, "printed from the prompter's book, on the piece-meal parts written-out for the players ;" and are very much disfigured by their blunders and interpolations.

^b "At length, says Mr. Warburton, he had his appointment of an editor in form. But the bookfeller, whose dealing was with wits, having learnt of them I know not what silly maxim, that none but a poet should presume to meddle with a poet ; engaged the ingenious Mr. Rowe to undertake this employment. A wit indeed he was ; but so utterly unacquainted with the whole business of criticism ; that he did not even collate or consult the first editions of the work he undertook to publish :"
[I wish this does not appear to be the fault of other editors, beside Mr. Rowe] "but contented

^a Mr. Pope's *Pref.* p. 41.

^b Mr W.'s *Pref.* p. 8.

" himself

“himself with giving us a meagre account of
 “the author’s life, interlarded with some com-
 “mon-place scraps from his writings.” The
 leaner Mr. Rowe’s account was, it certainly
 stood the more in need of larding; but, meagre
 as it is, it helps a little to swell-out Mr. War-
 burton’s edition.

The booksellers however, who from employ-
 ing Mr. Rowe are henceforth grown to be ‘pro-
 prietors; “not discouraged by their first unsuc-
 “cessful effort, in due time, made a second;
 “and though they still” [foolishly] “stuck to
 “their poets) with infinitely more success, in
 “the choice of Mr. Pope.” And what did He
 do? Why, “by the mere force of an uncommon
 “genius, without any particular study or pro-
 “fession of this art,” he—told us which plays he
 thought genuine, and which spurious; and de-
 graded as interpolations such scenes as he did
 not like, in those plays which he allowed. He
then (that is, after he had by his own judg-
 ment determined what was worth mending)
 “consulted the old editions;” and from them
 mended a great number of faulty places.

“Thus far Mr. Pope;” which, it should
 seem, was as far as a poet could go. But alas!
 “there was a great deal more to be done before
 “Shakespear could be restored to himself.”

Sanctius his animal, mentisque capacius altæ

Deerat adhuc; et quod dominari in cætera possit.

The poets were to clear away the rubbish; and
 then to make way for a more masterly workman.

“Mr. W.’s Pref. p. 9.

“This

"This therefore Mr. Pope, ^d with great modesty and prudence, left to the critic by profession:" and, to give the utmost possible perfection to an edition of Shakespear, he with equal judgment and success pitched-on Mr. Warburton, to supply his deficiency.

Here then is the foundation of the *Alliance between poet and critic*; which has this advantage over the famous one *between church and state*, that here are evidently two distinct contracting parties: it is formed, not between Mr. Pope the critic, and Mr. Pope the poet; but between Mr. Warburton the critic, and Mr. Pope the poet; and the produce of this alliance is a sort of *Act of Uniformity*; which is to put a stop to, by being the last instance ^e of, "the prevailing folly of altering the text of celebrated authors without talents or judgment;" and to * settle and establish the text of Shakespear, so as none shall hereafter dare dispute it.

Let us pause a little; and admire the profound judgment and happy success of the projector of this alliance. The reasons hinted-at for Mr. Pope's not undertaking this work alone, are his great modesty and prudence; the one made him judge himself unfit for this arduous task; the other prevented his undertaking it, as he was unfit. Now, if his co-adjutor had had the same qualities, what were we the nearer? How should one be able to make-up the deficiencies of the other? There must be a boldness of conjecture,

^a Mr. W.'s *Pref.* p. 10. ^e *ib.* p. 19. * See the title.

a hardiness in maintaining whatever is once asserted, and a profound contempt of all other editors, in a profess'd critic ; which are incompatible with the qualities beforementioned, but which you will see the advantages of in many instances ; in Mr. Warburton's edition.

To return. Here was work to be done in publishing Shakespear, which poets were not fit for. Though you might believe this on Mr. Warburton's word, or collect it from the bad success of the poetical editors, and from the " ' crude and superficial judgments on books and " things " made by another great poet ; " which " has given rise to a deluge of the worst sort of " critical jargon : " yet I shall give you undeniable proof of it by one or two instances, out of many which are to be met-with in Mr. Warburton's edition.

In *King Lear* ^s, Act III. Sc. 3. the fool says,
I'll speak a prophecy, *or* e'er I go.
which Mr. Warburton alters to

I'll speak a proph'cy, *or two*, e'er I go.
where the word *prophecy* is, with great judgment, I cannot say melted, but hammer'd into a dissyllable, to make room for the word *two* ; and you have the additional beauty of the open vowels, so much commended by Mr. Pope in his *Art of Criticism* ; which make a fine contrast to the agreeable roughness of the former part of the line.

^f Mr. W's *Pref.* p. 18, 19.

^s Vol. 6. p. 26.

I shall

I shall not dispute the genuineness of this prophecy; which is not, as Mr. Pope says, in the old edition; nor whether it is necessary to make the fool divide his discourse with the method and regularity of a sermon: but what I admire in this emendation, even above the harmony of the numbers, is the reason given for it; because *or e'er I go* is not English. On the contrary, if we examine, I believe it will be found; that *e'er*, which is a contraction of *ever*, is never used, as it is here, in the sense of *before*; without *or* being either express'd or understood. I may say, there is hardly a more common expression in our language; and, not to mention the Dictionaries, which render *or ever* by *antequam*, *prius-quam*; Mr. Warburton, as Dr. Caius says, "has * pray "his bible well;" to say an expression is not English, which he may meet with frequently there; OR EVER *your pots can feel the thorns*,—Psal. lviii. 8. OR EVER *the silver cord be loosed*, Eccles. xii. 6. OR EVER *they came at the bottom of the den*, Dan. vi. 24. *We, OR EVER be come near, are ready to kill him*; Acts xxiii. 15. Nay Shakespear himself uses it, uncorrected by Mr. Warburton, in *Cymbeline*; Vol. 7. P. 241.

or e'er I could

Give him that parting kiss.
And elsewhere.

Though Mr. Warburton, when it makes for his purpose, ^a interprets *a thing of no vowels* by *i. e. without sense*; yet on other occasions he

* *Merry Wives of Windsor*, Vol. 1. p. 290. ^b Vol. 7. p. 398.

34 INTRODUCTION.

seems very fond of these elisions, so much avoided by the ill-judging poets. in 1 *Hen.* VI. Vol. 4. P. 489. where the vulgar editions, that is, all but his own, have,

—'tis present death.

He assures us, that Shakespear wrote ;

—i'th' presence 't's death.

a line, which seems penned for Cadmus when in the state of a serpent.

Once more. In *Othello*, Act III. Sc. 7. the common editions read,

Farewel the neighing steed, and the shrill trump,
The spirit-stirring drum, th' *ear-piercing* fife.

This epithet of *ear-piercing* a poet would have thought not only an harmonious word, but very properly applied to that martial instrument of music ; but Mr. Warburton says, I would ^y read,

th' fear-sperfing fife.

which is such a word, as no poet, nor indeed any man who had half an ear, would have thought of ; for which he gives this reason, which none but a Professed Critic could have thought of ; that piercing the ear is not ² *an effect on the bearers.*

Mr. Pope has been blamed by some people for the very fault, which Mr. Warburton charges

^y To do Mr. W. justice, I would suspect this is a false print ; it should be, I would *write* ; for no man living can *read* such a cluster of consonants.

² Vol. 8. p. 345.

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on the other poetical editor, Mr. Rowe; not attending enough to the business he pretended to undertake: it has been said, that he rather yielded to the hasty publication of some notes, which he had made *obiter* in reading of Shakespear; than performed the real work of an editor. If this be not so, what a prodigious genius must Mr. Warburton be; who can supply what Mr. Pope, "by the force of an uncommon genius," and in his maturest age, could not perform; merely by giving us observations and notes, which, though they "take in the whole compass of criticism, yet (to use his own words) such as they are, were among his younger amusements; when many years ago he used to turn-over these sort of writers, to unbend himself from more serious applications!" And here I must do Mr. Warburton the justice to say; that, however he may be slandered by the ignorant or malicious Tartufes, it is very apparent that he has not interrupted his more serious studies by giving much of his time and attention to a play-book.

Mr. Pope's however, I suppose, was as good an edition as a mere poet could produce; and nothing, as Mr. Warburton justly observes, "will give the common reader a better idea of the value of Mr. Pope's edition; than the

^a Mr. W.'s *Pref.* p. 14.
Pref. p. 10.

^b *Ib.* p. 19.

^c Mr. W.'s

“ two attempts which have been since made
 “ by Mr Theobald, and Sir Thomas Hanmer,
 “ in opposition to it ; who—left their author
 “ in ten times a worse condition than they
 “ found him.” And this will plainly appear to
 any one, who compares Mr. Pope’s first edition
 with Mr. Theobald’s ; before the booksellers
 had an opportunity of transplanting the blun-
 ders of the latter into the text of the former :
 as indeed no small number of readings, from
 both those condemned editions, have unluckily
 crept into Mr. Warburton’s also.

Mr. Pope ambitiously wished, ^d that his edi-
 tion should be *melted-down* into Mr. Warbur-
 ton’s ; as it would afford him a fit opportunity
 of *confessing* his mistakes : but this Mr. War-
 burton with prudence refused ; it was not fit,
 that the poet’s and the critic’s performances
 should be confounded ; and though they are, as
 we may say, rivetted together ; particular care
 is taken, that they should never run the one
 into the other : they are kept entirely distinct,
 and poor Mr. Pope is left

* disappointed, unanneal’d,
 With all his imperfections on his head.

To conclude. Nothing seems wanting to
 this most perfect edition of Shakespear, but the
 CANONS or RULES *for Criticism*, and the GLOS-

^d Mr. W.’s *Pref.* p. 19.
 Editions.

* That is the reading of the old

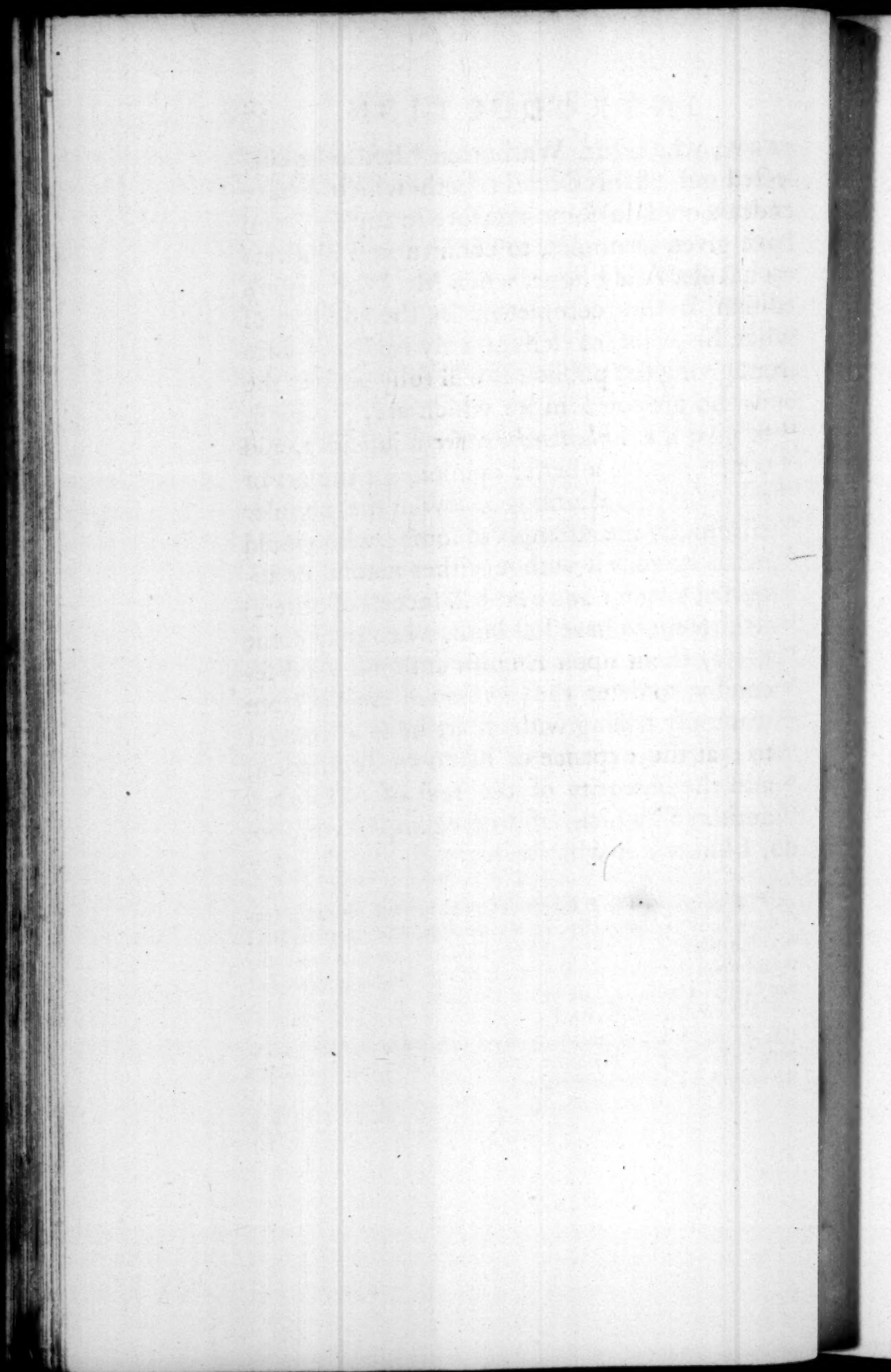
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SARY ; which Mr. Warburton * left to be collected out of his Notes : both which I have endeavoured in some measure to supply ; and have given examples, to confirm and illustrate each Rule. And I hope, when Mr. Warburton's edition is thus completed, by the addition of what his want of leisure only hindered him from giving the public ; it will fully answer the ends he proposed in it : which are, “ First, “ to give the *unlearned reader* a just idea, and “ consequently, a better opinion; of the art of “ criticism ; now sunk very low in the popular “ esteem, by the attempts of some ; who would “ needs exercise it without either natural or acquired talents : and by the ill success of others ; “ who seem to have lost both, when they come “ to try them upon English authors. And secondly, to deter the *unlearned writer* from “ wantonly trifling with an art he is a stranger “ to ; at the expence of his own reputation, “ and the integrity of the text of established “ authors :” which, if this example will not do, I know not what will.

* *Pref.* p. 14, 15. “ I once designed to have given the reader a body of Canons for literal Criticism, drawn out in form : “ — but these uses may be well supplied by what is occasionally “ said upon the subject in the course of the following remarks.” See also p. 16. lin. 25. as to the Glossary.

† *Mr. W.'s Pref.* p. 14, 15.

§ *N. B.* A writer may properly be called *unlearned* ; who, notwithstanding all his other knowledge, does not understand the subject which he writes upon.



THE
CANONS or RULES
FOR
CRITICISM.

Extracted out of
Mr. Warburton's *Notes on Shakespear.*

CANON I.

A Professed Critic has a right to declare, that
his Author wrote whatever he thinks he
should have written ; with as much positiveness,
as if he had been at his Elbow.

EXAMPLE I. Vol. 4. P. 330.

“ Never went with his forces into France.”

“ Shakespear wrote the line thus ;

“ Ne’er went with his *full* forces into France.”

EXAMP. II. Ib, “ Shakespear wrote, “ as rich
“ with prize.”

EXAMP. III. Vol. 8. P. 163. "Shakespear wrote, "*see too.*"—

EXAMP. IV. —P. 339. "Shakespear wrote—
"*make more virtuous,*" &c.

EXAMP. V. Vol. 4. P. 333.

"So many thousand actions *once* a foot"

"Shakespear *must have* wrote," *Anglicè* written;
"*'t once* a foot," i. e. at once." WARB.

Yet I doubt, Mr. Warburton cannot shew an instance, where *at* has suffered this apostrophe; before his Edition in 1747.

EXAMP. VI. Vol. 2. P. 444. We must read, as Shakespear *without question* wrote;

"And *thyself*, fellow Curtis." WARB.

EXAMP. VII. Vol. 5. P. 8. 2 HENRY VI.
Certainly Shakespear wrote, *East*.

EXAMP. VIII. Vol. 2. P. 250. LOVE'S LABOR'S LOST.

"It insinuateth me of *infamy*."

Mr. Theobald had corrected this to *insanie*: (from *insania*) Mr. Warburton's note is, "There is no need to make the Pedant worse than Shakespear made him; who *without doubt* wrote insanity." WARB.

But why, without doubt? Shakespear understood the Characters he drew; and why might not this Pedant, as well as others, choose to coin a new word; when there was an old one as good? In short, why might

might not Holofernes take the same liberty, as Mr. Warburton so frequently does?

EXAMP. IX. Vol. I. P. 447. MEASURE FOR MEASURE.

“————— I do perceive,
“ Those poor *informal* women are no more
“ But instruments of some more mightier member
“ That sets them on.——”

i. e. “ women who have ill concerted their story.
“ *Formal* signifies frequently, in our Author, a
“ thing put into form or method: so *informal*,
“ out of Method, ill concerted. How easy is it
“ to say, that Shakespear might better have wrote
“ *informing*; i. e. *accusing*! But he, who (as the
“ *Oxford Editor*) thinks he did write so, knows
“ nothing of the character of his stile.” WARB.

Whatever Shakespear wrote, he certainly meant (with the *Oxford Editor*) informing. He could not mean, that the story was *ill concerted*; because in the very next line *Angelo* supposes, that it was concerted by some *mighty* person concealed; to whom these women were only *instruments*: and it is treated throughout the scene, by *Angelo* and the Duke too, not as folly; but as malicious wickedness.

EXAMP. X. Vol. 3. P. 49. ALL'S WELL THAT ENDS WELL.

—many a man's tongue *shakes* out his master's undoing.

“ We should read—*speaks* out.”—WARB.

But Why? To *speak out his undoing* is awkward, if it be English at all. To *shake-out* is more expressive; as it gives us the idea of rash and unadvised speaking: *temere et leviter effutire*.

EXAMP.

EXAMP. XI. Vol. 8. P. 45. ROMEO and JULIET.

“ *Laura* to his lady was but a kitchen-wench—
 “ *Dido* a dowdy — *Thisbe* a grey-eye or so, but *not*
 “ to the purpose.

“ We should read and point it thus,

“ *Thisbe* a grey-eye, or so : But *now* to the purpose.

“ He here turns, from his discourse on the
 “ effects of love, to enquire after *Romeo*. WARB.

Mercutio's (the speaker) next words are—Signior *Romeo*, bonjour ; there's a French salutation to your French sloop.

Very much *to the purpose*, truly!

EXAMP. XII. Vol. 8. P. 51. ROMEO and JULIET.

“ — Though his face be better than any man's,
 “ yet his legs exceed all men's—&c.

“ We should read — be *no* better than *another* man's.—WARB.

In order, I suppose to set the old Nurse's *thoughts* and *yets* into a little better form ; not considering, that she confounds them again, in the very next Sentence—*though they may not be talk'd-on, yet are they past compare.*

EXAMP. XIII. Vol. 8. P. 282. OTHELLO.

“ —————Gone she is :

“ And what's to come of my *despised* time

“ Is nought but bitterness—”

“ Why *despised* time ? We should read—*despited*, i. e. vexatious. WARB.

Why

Why despised? Why, because he would despise it himself: or perhaps, because this marriage was considered by him as casting such a reflexion on his family; as would render it, and him, contemptible for the rest of his life: as he says afterwards of his daughter to Othello, that she

——“ to incur a *general mock*,
“ Run from her guardage to the footy arms
“ Of such a *Thing* as *Thou*.—

To produce all the examples Mr. Warburton has furnished us with to this Canon, would be to make an extract from a great part of his Notes; however, I cannot help adding one more, which shews the true spirit of a Professed Critic:

EXAMP. XIV. Vol. 4. P. 129. I HENRY IV.
where lady Kate says to Hotspur,

——“ and thou hast talk’d
* * * * *

“ Of palisadoes, *frontiers*, parapets,” &c.

In the specimen of Mr. Warburton’s performance, which was given us in the General Dictionary, under the article of Shakespear, note Q, his words on this passage are as follows;

“ All here is an exact recapitulation of the apparatus of a siege and defence; but the impertinent word *frontiers*, which has nothing to do in the business, has crept in amongst them. SHAKESPEAR WROTE, *Rondeurs*; an old French word for the round towers in the walls of ancient fortifications. The Poet uses the same word englished in King JOHN, Vol. 3. P. 408.

“ ’Tis not the *rounders* of your old fac’d walls.”

“ This

“ This word was *extremely proper* here, and exactly
 “ in place too, between the Palifadoes and Para-
 “ pets; for first is the palifade, then the bastion,
 “ and then the parapet of the bastion : for the old
 “ bastion was first a round tower, afterwards it was
 “ reduced to a section of only the exterior face, as
 “ may be seen in the plans of old fortified places ;
 “ at length it received the improvement of its pre-
 “ sent form, with an angle, flanks, and shoulders.”

WARB.

Yet, notwithstanding the *extreme propriety* of this word, and the *exact order of place too* in which it stands; all this parade of military skill is silently dropped in Mr. Warburton's edition, and we are directed to read, after the *Oxford Editor*,

— FORTINS.

I do not think it a matter of very great consequence, which of the words is retained; because it seems not at all requisite, that what a man talks in his sleep, and is repeted by a Lady, who is not supposed to be deeply skilled in such matters; should have all the preciseness of terms and method, which would be expected in a treatise on fortification: However, it would have been candid in Mr. Warburton, to have owned his mistake; and to have acknowledged the correction of it, though it came from a gentleman, “ who had been recommended
 “ to him as a^a poor Critic;” and whose necessities he boasts to have supplied: but to give-up at once what SHAEKSPEAR WROTE, and Mr. Warburton had supported with such a pompous shew of learning, merely on an hint from so despised an Editor;

^a See Mr. W.'s Preface, p. 10.

looks,

looks, as if he had a mind to be thought the adviser of the emendation.

C A N O N II.

He has a right to alter any passage, which he does not understand.

EXAMP. I. K. HENRY VIII. Vol. 5. P. 400.

“ Which of the peers

“ Have uncontrovert’d gone by him ; or, at least,

“ *Strangely neglected ?*”

“ The plain sense requires to read

“ *Stood not neglected.*” WARB.

The plain sense, to any one who attends to Shakespear’s manner of expressing himself, is ; Which of the Peers has gone by him not controverted, or, at least, not strangely neglected : He leaves the particle *not*, which is included in the compound *uncontrovert’d*, to be supplied before the latter clause.

There is an instance of a like manner of expression in P. 404.

“ I know her for

“ A spleeny Lutheran ; and not wholesome to

“ Our cause, that she should lie i’t’h’ bosom of

“ Our hard-rul’d king.

where we must supply “ *that it is not whole-*
“ *some.*”

And there is the like Ellipsis in this passage ;

— “ What friend of mine,

“ That had to him deriv’d your anger, did I

“ Continue in my liking ? Nay, gave notice

“ He was from thence discharged ?” P. 386.

But

But there are more than *two* editors of Shakespear, who have "regarded Shakespear's anomalies" (as we may call them) amongst the corruptions of "his text; which therefore they have cashier'd to "make room for a jargon of their own:" as Mr. Warburton observes in his *Preface*, P. 16.

EXAMP. II. Vol. 8. P. 88. ROMEO AND JULIET.

"Now afore God, this rev'rend holy friar
"All our whole city is much bound *to him*.

"*to him*.] For the sake of the grammar I would
"suspect Shakespear wrote,

— "much bound *to hymn*."

"*i. e.* praise, celebrate." WARB.

And I, for the sake of Mr. Warburton, would suspect; that he was not thoroughly awake, when he made this Amendment. It is a place, that wants no tinkering; Shakespear uses the nominative case absolute, or rather elliptical, as he does in HAMLET;

"Your Majesty and we that have free souls,

"It touches us not." Vol. 8. P. 196.

"But yesternight, my Lord, she and that Friar

"I saw them at the prison."

MEASURE FOR MEASURE, Vol. 1. P. 444.

"The trumpery in my house, go bring it hither."

Vol. 1. P. 70. TEMPEST.

And this is a frequent way of speaking, even in prose.

EXAMP. III. Vol. 3. P. 64. ALL'S WELL THAT
ENDS WELL.

"*Diana*.—Think you 'tis so;

"*Helden*. Ay surely, *meer* the truth.

"We

“ We should read *meerlye* truth ; *i. e.* certainly. So
“ Sir Thomas Moore,

“ That we may *meerlye* meet in heaven.” WARB.

Why should we not keep to Shakespear’s words;
and say, he uses the adjective adverbially ; as he
does in many other places ? “ *equal* ravenous, as he
“ subtil.” V. 350. HEN. VIII. “ I am myself in-
“ *different* honest.” VIII. 184. HAMLET. Nor need-
ed Mr. Warburton to quote Sir Thomas Moore
here ; except for the obsolete way of spelling *meer-
lye*, which he has judiciously followed : for *meer*
the truth, signifies, *simply, purely* truth, not *cer-
tainly* ; which is a needless repetition of *surely*.

EXAMP. IV. Vol. 6. P. 84. K. LEAR.

“ But mice, and rats, and such small *deer*,
“ Have been Tom’s food for seven long year.”

For *deer*, venison, Mr. Warburton, after Sir T.
Hanmer, chooses to read *geer*, dress or harness.

EXAMP. V. Vol. 5. P. 303.

——“ Th’ *adulterate* Hastings.”

adulterate Shakespear uses for *adulterous* : but Mr.
Warburton, because he would be correcting, alters
it to *adulterer* ; yet he left the word untouched in
that line in HAMLET, Vol. 8. P. 147.

“ Ay, that incestuous, that *adulterate* beast.”

EXAMP. VI. Vol. 3. P. 382. The WINTER’S
TALE.

“ The *Fixure* of her eye has motion in’t.”

“ This is sad nonsense. We should read,

“ The *Fissure* of her eye,”—

“ *i. e.* the Socket, the place where the eye is.” WARB.
The

The meaning of the line in the original is, Though the eye be fixed, (as the eye of a statue always is) yet it seems to have motion in it; that tremulous motion, which is perceptible in the eye of a living person; how much soever one endeavours to fix it.

Shakespear uses the word in the MERRY WIVES OF WINDSOR, Vol. I. P. 305.

—"The firm *Fixure* of thy foot would give an
"excellent motion to thy gate," &c.

And in TROILUS and CRESSIDA. Vol. VII. P. 386.

deracinate

"The unity and married calm of states,

"Quite from their *fixure*.

Fissure, Mr. Warburton's word, never signifies a socket; but a slit.

EXAMP. VII. Vol. 5. P. 446. K. HENRY VIII.

—"These are but switches to 'em."

"To what, or whom?—

"We should point it thus,

"These are but switches—*To 'em*.

"i. e. *Have at you*; as we now say. He says this,

"as he turns upon the mob." WARB.

To whom? says Mr. Warburton—why, to the mob. *to them*, is equivalent to, *in their account*; nor is there a more common expression in the English language; such a thing is nothing *to them*, a trifle *to them*, a flea-bite *to them*, &c.

It is however something new, that *to THEM* signifies *Have at you*.

EX.

EXAMP. VIII. Vol. 8. P. 82. ROMEO AND JULIET.

"Your first is dead, or 'twere as good he were,
"As living *here*, and you no use of him."

Here, signifies in *this world*; not in *Verona*. Sir Thomas Hanmer and Mr. Warburton, not understanding this, alter it to, living *hence*.

EXAMP. IX. Vol. 8. P. 265. HAMLET.

"And flights of angels *sing* thee to thy rest."

"What language is this, of *flights singing*? We should certainly read,

"And flights of angels *wing* thee to thy rest.
"i. e. carry thee to heaven." WARB.

What language is this? why English certainly, if he understood it. A *flight* is a flock, and is a very common expression; as a *flight* of woodcocks, &c. If it had not been beneath a *profess'd critic*, to consult a Dictionary; he might have found it rendered, *Grege avium*, in Littleton; *Une volée*, in Boyer; and why a *flight* of angels may not *sing*, as well as a *flight* of larks, rests upon Mr. Warburton to shew.

EXAMP. X. Vol. 8. P. 299. OTHELLO.

"If virtue no *delighted* beauty lack."

"This is a senseless epithet. We should read,
"belighted beauty;" i. e. white and fair. WARB.

It would have been but *fair* for Mr. Warburton to have given us some authority, besides his own, for the word *belighted*; at least, in that signification: but till he does, we may safely think, that Shakespear used *delighted*; either for *delightful*, or *which is delighted in*. We may reckon it among his anomalies above-mention'd; and justify ourselves by an observa-

D

tion

tion of Mr. Warburton's in *CYMBELINE*, Vol. VII. P. 316. note 6. on the words *invisible instinct*: "The poet here transfers the term belonging to the object upon the subject; unless we will rather suppose it was his intention to give *invisible* (which has a passive) an active signification."—If Mr. W. had remembered this observation, and had only changed the places of the words *object*, *subject*, *passive*, and *active*; he needed not to have coined the word *be-lighted* for *fair*.

EXAMP. XI. Vol. 8. P. 301.—OTHELLO.

"defeat thy favour with an usurped beard"

"This is not English. We should read, *disseat* thy favour; i. e. turn it out of its seat, change it for another." WARB.

Defeat signifies, among other things, to *alter*, to *undo*, as the word *defaire*, from whence it comes, does: *Defeasance* has the same signification. But Mr. Warburton gives a pleasant reason for his correction: "The word *usurped* directs to this reading." For you know, *usurpation* necessarily implies the *disseating* or dethroning the former king.

I ask Mr. Warburton's pardon, for having in the former edition suspected him of making that word; I find, it is used by good authority: nevertheless, there is neither reason nor authority for bringing it in here.

EXAMP. XII. Vol. 4. P. 104. HENRY IV.

"Thou hast the most unfavoury similies; and art, indeed, the most *incomparative*, rascalliest, sweet, young prince."

"*incomparative*, Oxford editor.—Vulg. *comparative*". WARB.

This

This emendation of *incomparative* (I suppose, in the sense of *incomparable*) Mr. Warburton adopts for the same reason, which put Sir Thomas upon making it; because he did not understand the common reading, *comparative*: which Shakespear uses here in the sense of *dealing in comparisons*; or, if we may say so, a *simile-monger*. In this place he uses it as an adjective; but he has given us the same word as a Substantive, in the same sense, in this very play; P. 160.

"And gave his countenance, against his name,
 "To laugh with gybing boys, and stand the push
 "Of every beardless, vain *comparative*."

I think these gentlemen had the same reason for altering *iteration* for *attraction*, a few lines lower; where, after Prince Harry had ludicrously quoted a text of Scripture, Falstaff says; "O, thou hast damnable *iteration*."—which, I suppose, means a way of *repeting* or quoting Scripture. In *TROILUS* and *CRESSIDA* (VII. 426.) *iteration* is applied to the *repeting*, or, as it is there called, *citing* of old hackney'd families.

EXAMP. XIII. Vol. 4. P. 152. First Part of
 HENRY IV.

"Methinks, my *moiety*, north from Burton here,
 "In quantity equals not one of yours."

"*Metbinks, my moiety*,—] Hotspur is here just
 "such another divider as the Irishman, who made
 "*three halves*: Therefore, for the honour of Shake-
 "spear, I will suppose, with the Oxford editor,
 "that he wrote *portion*." WARB.

If it were not for losing that foolish book-jest
 about the Irishman, these two editors might as well

have supposed, that Shakespear used *moiety* for *portion, share*, in general; for so he has used it in *KING LEAR*, Vol. 6. P. 3.

—"equalities are so weigh'd, that curiosity in
"neither can make use of either's *moiety*."

Now these *moietys* were only third parts or shares of the kingdom, in the one place as well as the other.

EXAMP. XIV. Vol. 1. P. 104. *MIDSUMMER NIGHT'S DREAM.*

—"my chief humour is for a tyrant: I could play
"Ercles rarely, or a part to tear a *cat* in."

"We should read, A part to tear a *cap* in; for
"as a ranting whore was called a *tear-sheet*, [2d
"part of *HEN. IV.*] so a ranting bully was called
"a *tear-cap*." *WARB.*

Nic Bottom's being called *Bully Bottom*, seems to have given rise to this judicious conjecture; but it is much more likely that Shakespear wrote, as all the editions give it, "a part to *tear a cat in*;" which is a burlesque upon Hercules's killing a lion.

EXAMP. XV. Vol. 2. P. 60. *MUCH ADO ABOUT NOTHING.*

"Out on thy seeming—I will *write* against it."

"What? a libel? Nonsense. We should read, I
"will *rate* against it; i. e. *rail* or *revile*." *WARB.*

Does Mr. Warburton then find it impossible to write, unless he writes a libel? However that be,
this

this emendation makes the matter worse ; for we cannot say, I will *rate* against a thing, or *revile* against it, tho' *rail* we may ; but that is not much better than *libelling*.

EXAMP. XVI. Vol. 3. P. 431. KING JOHN.

——“ this day grows wondrous hot :

“ Some *airy* devil hovers in the sky,

“ And pours down mischief”——

“ We must read, *fiery* devil ; if we will have the
“ cause equal to the effect.” WARB.

Airy devil seems an allusion to the Prince of the power of the air ; but the effect described is *pouring down* mischief, which would suit a *watery* devil better than a *fiery* one.

EXAMP. XVII. Vol. 4. P. 110. First part of
HENRY IV.

“ I then all smarting with my wounds ; being *gal'd*

“ To be so pester'd with a popinjay,

“ Out of my grief, and my impatience

“ Answer'd, neglectingly, I know not what, &c.

“ in the former editions it was,

“ I then all smarting with my wounds being *cold*,

“ To be so pester'd,” &c.

“ But in the beginning of the speech, he repre-

“ sents himself at *this* time not as *cold*, but *hot*, and

“ inflamed with rage and labour.

“ When I was dry with rage and extreme toil,” &c.

"I am persuaded therefore, that Shakespear wrote and pointed it thus,

"I then all smarting with my wounds; being *gal'd*
 "To be so pester'd with a popinjay," &c. WARB.

Mr. Warburton, in order to make a contradiction in the common reading, and so make way for his emendation; misrepresents Hotspur, as at *this time* [when he gave this answer] *not cold, but hot*. It is true, that at the beginning of his speech, he describes himself as

—"dry with rage and extreme toil,

"Breathless and faint, leaning upon his sword."

Then comes in this gay gentleman, and holds him in an idle discourse, the heads of which Hotspur gives us; and it is plain by the context, it must have lasted a considerable while. Now, the more he had heated himself in the action, the more, when he came to stand still for any time, would the cold air affect his wounds: But though this imagined contradiction be the reason assigned for changing *cold* into *gal'd* or *galed*; (for so he mis-spells it, both in text and notes; to bring it nearer, I suppose, to the traces of the original) it is probable, the real reason for this emendation was, because otherwise he could not make it join with the following line,

"To be so pester'd with a popinjay."

But this objection will be removed, if we allow, what is undeniably the case in some other places †,

† Ex. gr. in HEN. V. Vol. 4. P. 73. Theob. 1st Edit; and in 2 HEN. VI. p. 190, by Mr. W.'s advice: so probably in HEN. VIII. Act 3. Sc. 1. Wolfey's speech, beginning, Noble Lady; where the second line should follow the third. Vol. 5. P. 395. Mr. W.'s Edit.

that

that the lines have been transposed ; and read them thus,

“ I then all smarting with my wounds being cold,
“ Out of my grief, and my impatience
“ To be so pester'd with a popinjay,
“ Answer'd neglectingly,” &c.

EXAMP. XVII. Vol. 2. P. 336. AS YOU LIKE IT.

Clown. “ You have said ; but whether wisely or
“ no, let the *forest* judge.”

We should read, *Forester* ; i. e. the Shepherd, who was there present. WARB.

It would have been kind in Mr. Warburton to tell us, *why* we should read *forester* ; when the other word is better. Nothing is more usual than to say, the *town* talks, the whole *kingdom* knows of such a thing ; and one would imagine, Mr. Warburton could not have had a relation to one of the Inns of Court so long ; and not hear of a Man's being tried by his *Country*.

EXAMP. XVIII. Vol. 2. P. 22. MUCH ADO ABOUT NOTHING.

“ Therefore all hearts in love use *their* own tongues ;
“ Let every eye negotiate for itself,” &c.

Mr. Warburton, after the Oxford Editor, reads *your* own tongues : but there is no need of mending the old reading, by an awkward change of the persons ; *Let*, which is expressed in the second line, is understood in the first. See Ex. XXI.

EXAMP. XIX. Vol. 2. P. 47.

“—And for your writing and reading, let them
 “ appear when there is *no* need of such vanity—]
 “ Dogberry is only absurd ; not absolutely out of
 “ his senses. We should therefore read, *more* need.”
 WARB.

What Mr. Warburton says of Dogberry, is as much as can fairly be said of himself ; when he corrects only this one contradictory blunder of his, among an hundred, of which his speeches are full ; and which make the humour of his Character. He is perpetually making these *qui-pro-quos* ; as Mr. Warburton’s friends the French call them.

EXAMP. XX. Ibid. P. 61.

“ Who hath indeed most like a *liberal* villain
 “ Confess’d the vile encounters they have had.

“ most like a *liberal* villain] We should read, like
 “ an *illiberal* villain.” WARB.

This is what Mr. Warburton calls *the rage of correcting* ; for if he had given to the word *liberal* the same explanation as he does in *OTHELLO*, Vol. 8. P. 310. *liberal* for *licentious* ; or even taken it for *free, unreserved* ; he needed not have altered Shakespear’s words.

EXAMP. XXI. Ibid. P. 63.

“ But mine—and mine I lov’d,—and mine I prais’d,
 “ And mine that I was proud on—mine so much,
 “ That I myself was to myself not mine,
 “ Valuing of her—why she—O she is fallen,” &c.
 “ The

“The sense requires, that we should read *as in*
“these three places.” WARB.

And he goes on to give us what he imagines to be the reasoning of the speaker. But this correction is owing to want of attention; and, if I am not mistaken, makes it little better than nonsense; he takes *mine* to be the accusative case, which is the nominative, in apposition with *she*. If these lines are read with proper pauses, here is a fine climax; which is spoil'd by his emendation: perhaps he did not know, that *whom* or *that* is to be understood after *mine* in the two first places; as it is expressed in the third.

EXAMP. XXII. Vol. 2. P. 113. MERCHANT OF
VENICE.

“See to my house, left in the FEARFUL guard

“Of an unthrifty knave——

“But surely *fearful* was the most trusty guard for
“a house-keeper, in a populous city — I *suppose*
“therefore, that Shakespear wrote——

“FEARLESS guard, i. e. *careless*, &c.” WARB.

And upon this *supposition* he alters the text, without giving any authority for using *fearless* for *careless*; forgetting in the mean time, that if Launcelot was *fearful*, he might run away. But there is no need either of that construction, or Mr. Warburton's alteration. *Fearful* guard here means, a guard of which he has reason to be *afraid*; which he cannot *trust* or *rely* on.

EXAMP. XXIII. Vol. 2. P. 286. LOVE'S
LABOR'S LOST.

“And cuckow buds of yellow hue

“Do paint the meadows *with delight*.

“I

—"I would read thus,

"Do paint the meadows *much bedight*,"

"i. e. much *bedecked* or *adorned*; as they are in
"spring time." WARB.

But if they are much *bedight* already, they little
need painting.

EXAMP. XXIV. Vol. 2. P. 337. AS YOU LIKE IT.

"O most gentle *Jupiter*!

"We should read, *Juniper*—alluding to the
"proverbial term of a Juniper lecture: a sharp
"or unpleasing one; *Juniper* being a rough prick-
"ly plant." WARB.

Not to take notice of this *gentle, rough, prickly*
plant, which Mr Warburton has found-out; I be-
lieve no body but he would have dreamed of a Ju-
niper lecture here, any more than above; where
the same Rosalind says,

"O *Jupiter*! how weary are my spirits!

EXAMP. XXV. Vol 5. P. 8. 2 HENRY VI.

"And all the wealthy kingdoms of the *west*."

"Certainly Shakespear wrote, *east*." WARB.

Why so certainly? Has Mr. Warburton forgot-
ten, what he seems desirous of making Shakespear
allude-to in some places, the discovery of the West-
Indies; and the hopes of immense gain from that
new country?

EXAMP. XXVI. Vol. 3. P. 309. WINTER'S TALE.

"I say, good Queen;

"And would by combat make her good, so were I

"A man, *the worst* about you.

—"Surely

—“Surely she [*Paulina*] could not say, that were
 “she a man the worst of these [*the courtiers about the*
 “*King*] she would vindicate her mistress’s honor
 “against the King’s suspicions in single combat.
 “Shakespear, I am persuaded, wrote,
 A man on th’ *worst* about you.

“i. e. were I a man, I would vindicate her honor on
 “the worst of these sycophants about you.” WARB.

But *surely* this emendation is for want of understanding English. If the text had been, a man the *best* about you, there would have been a necessity for some alteration; but the worst man here, does not signify the *wickedest*; but the *weakest*, or *least warlike*: so a *better* man, the *best* man in company, frequently refer to courage and skill in fighting; not to moral goodness.

EXAMP. XXVII. Vol. 4. P. 430. HENRY V.

“Thus far with rough and all unable pen
 “Our *bending* author hath pursu’d the story.

“We should read, “*Blending* author”—

“So he says of him just afterwards, *mangling* by
 “starts.” WARB.

I believe, we shall hardly meet with the word *blending*, thus neutrally used, in any good author; and I am sure, we shall not meet with such a reason, in any good critic; because *he says just afterwards, mangling*; a reason, which deserves to be ranked under Canon VIII: but I doubt, Mr. Warburton took *mangling* for *mingling*; and hath a mind to introduce a beautiful tautology.

Bending

Bending may either signify *unequal to the task*, or *suppliant*, as Shakespear expresses it in HAMLET, Vol. 8. P. 193.

—"stooping to your clemency."

This is plain enough; "but (as Mr. Warburton says, P. 481. of this volume) what will not a "puzzling critic obscure?"

EXAMP. XXVIII. Vol. 2. P. 410. TAMING OF THE SHREW.

—"farther than at home,
"Where small experience grows but in a few."

"*Where small experience grows but in a few*] This
"nonsense should be read thus,

"Where small experience grows but in a *mew*."
"i. e. a confinement at home. And the mean-
"ing is; that no improvement is to be expected of
"those, who never look out of doors." WARB.

And he supports his use of the word by a line of Fairfax,

She hated chambers, closets, secret mewes.

So, because Fairfax calls a *chamber*, or a *closet*, a *mew*, Mr. Warburton will call a *whole country* so.

Mr. Theobald explains it, *except in a few*; i. e. instances are uncommon; which is not nonsense: but perhaps the place should be pointed thus,

—"at home,
"Where small experience grows.—But, in a few,
"Signior Hortensio, thus it stands with me;" &c.
i. e. in short, in a few words.

So in HEN. VIII. Act II. Scene I. "I'll tell you
"in a little."

Second

Second Part of HEN. IV. Act. I. Vol. III. P. 445.
Theobald's I. Edition.

"*In few*; his death, whose spirit lent a fire
"Even to the dullest peasant in his camp," &c.
HEN. V. Vol. 4. P. 334. "Thus then *in few*."

MEASURE FOR MEASURE, Act I. Scene the last,
Vol. I. P. 324. Theob. I. Edit.

"Do not believe it. *Fewness*, and truth, 'tis thus."

There are many more instances of this short expression applied to speech; and in the TEMPEST, Vol. 1. P. 73. a similar one applied to Time:

———"for *a little* (i. e. a little while)

"Follow, and do me service?"

EXAMP. XXIX. Vol. 5. P. 400. HENRY VIII.

———"when did he regard

"The stamp of nobleness in any person

"Out of himself?"

"The expression is bad; and the thought false:

"For it supposes Wolsey to be *noble*; which was

"not so: we should read and point,

———"when did he regard

"The stamp of nobleness in any person;

"Out of himself?"

"i. e. When did he regard nobleness of blood in

"another; having none of his own to value him-

"self upon? WARB.

Mr. Warburton's delicate ear seems formed for the harmony of these sort of elisions, *out of't, on th' worst, thou split'st, 'tonce a foot, ang'sking* a dissyllable, &c. for, unless it be to improve the sound, there is no need of this amendment; which, if another had made it, he might perhaps have called the *paltry clipt jargon of a modern fop*, Vol. 6. P. 469.

Though

Though Wolsey was not nobly born, yet he had the *stamp of nobleness* impressed on him; both by the King and the Pope. And as to the expression—*out of himself*, in the sense of, *except in himself*—it has the genuine air of Shakespear: and is used in the same sense, in this very play; P. 357. The complement made to Shakespear in the beginning of this note, should be referred to Canon IV.

EXAMP. XXX. Vol. 7. P. 315. CYMBELINE.

- “ I’d let a *parish* of such Clotens blood.]
 “ This nonsense should be corrected thus,
 “ I’d let a *marish* of such Clotens blood.
 “ i. e. a marsh or lake. WARB.

The sense of the passage is, I would let blood (or bleed) a whole parish, or any number of such fellows as Cloten; not that I would let out a parish of blood: so that Mr. Warburton may keep his marish to be inhabited, as he says Venice was, by poor fishermen; without letting it blood: which might make it aguish. But if the reader approves his *correction*, it will lead us to another in Page 355. of this volume; where we may read,

- “ and hath
 “ More of thee merited, than a *pond* of Clotens
 “ Had ever shore for”——
 instead ——“ than a *band* of Clotens
 “ Had ever *scar* for”——

EXAMP. XXXI. Vol. 1. P. 411. MEASURE FOR MEASURE.

- “ *Is’t* not *drown’d* in the last rain?] “ This
 “ strange nonsense should be thus corrected, *It’s not*
 “ *down*

“*down i'th' last reign; i. e. these are severities un-*
 “*known to the old Duke's time. And this is to the*
 “*purpose.*” WARB.

To what *purpose* it is, I cannot tell; except it be to make a passage absolute nonsense, which at least was sense; before he meddled with it. Though it may be difficult to explain all that Lucio says in this scene; Mr Warburton has had the luck to make matters harder than he found them.

Lucio says, “How now, noble Pompey? What, at the wheels of Cæsar? &c.—What reply? ha? What sayest thou to this tune, matter, and method? [i. e. *what answer have you to make me?*] Is IT [*his reply or answer*] not drown'd in the last rain?” A proverbial phrase, to express a thing which is lost.

This explication seems easier, than that it should signify *these* severities; and *down in the last reign*, unknown to the old Duke's time; as much as Mr. Warburton assures us, that it *is to the purpose*.

In his very next note, he has, by arbitrarily altering the pointing, obscured a passage; which was clear before: lost the real jest, in hunting for humor; where none was designed: and attributed a sentiment to one of the speakers, which there is not the least foundation for: while he supports this only by a——*This is in character.*

Note 8. “Go, say I sent thee thither. For debt, Pompey, or how?”] It should be pointed thus, “Go, say, I sent thee thither for debt, Pompey; or how”——i. e. to hide the ignominy of thy case, say I sent thee to prison for debt, or whatever pretence thou fanciest better.” The other humorously replies, “For being a bawd,
 “for

“ for being a bawd ; i. e. The true cause is the most
 “ *honourable*. This is in character.” WARB.

Pompey, as he is going to prison, on seeing Lucio, cries, ‘ I spy comfort ; I cry bail : ’ &c. hoping, that Lucio would stand his friend : but he all along, instead of comforting, aggravates his distress, by bantering him. After several other questions, he asks,
 “ Art thou going to prison, Pompey ? ”

Clown. “ Yes, faith, Sir.

Lucio. “ Why ’tis not amiss, Pompey : farewell.
 “ Go, say I sent thee thither.”

After this jest he resumes his questions, and asks the cause of his commitment — “ For debt, Pompey, or how ? ” to which the Clown gives the true answer ; that he was committed for being a bawd.

Where now is there the left foundation for this conceit, of *hiding the ignominy of his punishment* ? or the humor of that reply, for being a bawd ; i. e. *the true cause is the most honourable* ; which is a reflexion, that deserves to be ranked under Canon XII.

EXAMP. XXXII. Vol. I. P. 412. MEASURE FOR MEASURE.

“ *It is too GENERAL a vice*] The occasion of the
 “ observation was, Lucio’s saying, That it ought
 “ to be treated *with a little more lenity* ; and his answer to it is—*The vice is of great kindred*. No
 “ thing can be more absurd than all this. From
 “ the occasion and the answer therefore it appears,
 “ that Shakespear wrote,

“ It is too gentle a vice.

“ which

"which signifying both indulgent and well-bred,
 "Lúcio humourously takes it in the latter sense."

WARB.

Read either, *it is too indulgent a vice*, or *too well-bred a vice*, in answer to what Lucio says; and you will find, they are both nonsense. The word *gentle*, therefore, if Shakespear did write it, must have a third sense; which Mr. Warburton unkindly keeps to himself.

But the truth is, the old reading is right; and the dialogue, before Mr. Warburton interrupted it, went-on very well. "A little more lenity to
 "leachery (says Lucio) would do no harm in him;" the Duke answers, "It is *too general* a vice." "Yes" (replies Lucio) — the Vice is of great kindred, "—it is well allied," &c. As much as to say, Yes truly, it is general; for the greatest men have it, as well as we little folks. And, a little lower, he taxes the Duke personally with it. Nothing can be more natural than all this.

EXAM. XXXIII. Vol. 3. P. 150. TWELFTH NIGHT,

———"it is silly sooth;

"And *dallies* with the innocence of love,

"Like the old age."

Speaking of a song. It is a plain old song, says he, has the simplicity of the ancients, and *dallies* with the innocence of love; i. e. sports and plays innocently with a love subject, as they did in old times.

But Mr. Warburton, who is here out of his Element, and on a subject not dreamt of in his Philosophy; pronounces peremptorily,

"*Dallies* has no sense; we should read *tallies*."

WARB.

E

Spoken

Spoken more like a baker or milkman, than a lover.

EXAMP. XXXIV. Vol. I. P. 77. TEMPEST.

“ I’ll break my staff;
“ Bury it *certain fadoms* in the earth, &c.

“ Certain, in its *present* signification, is predicated
“ of a precise determinate number : but this sense
“ would make the thought flat and ridiculous. We
“ must consider the word *certain* therefore, as used
“ in its *old* signification of *a many* indefinitely. So
“ *Bale* in his Acts of English Votaries says, *but*
“ *he took with him* A CERTEN of his idle compa-
“ *nions* : for *a many*. So that Shakespear, I sup-
“ pose, wrote the line thus ; Bury’t A CERTAIN fa-
“ *dom in the earth.* WARB.”

Certain has now, as it also had of old, two senses : it may either be used indefinitely ; or else (as Mr. W. chooses to express himself) may be “ predicated of a precise determinate number.” But how it came into our Critic’s head, that in it’s indefinite use it must signify a great number, or (as he *elegantly* calls it) *a many* ; I am at a loss to guess. Nor can I conceive, what bulky Grammarian fell from the shelves upon his head ; that he takes such bitter revenge on poor Priscian, as to change *fadoms* plur. for *fadom* sing. at the instant he is telling you, Shakespear meant *many fadoms* : unless perhaps he did it for the sake of uniformity of style. Then indeed, to say—two, three, twenty *fadom*, instead of *fadoms*, is just such a piece of vulgarity in speech ; as to say—a *many* for a great many.

One may say, that Mr. W. has written *certain*
observa-

Can. II. *The Canons of Criticism.*

67

observations and emendations on Shakespear: but nobody, that ever read them, except ONE, would imagine; that it was, or could be intended hereby to *predicate*, that the observations were *precise* and *determinate*; or the emendations *certain*.

I suppose, Shakespear intended by this expression to signify; that there was a *certain precise determinate* number of *fadoms*, which Prospero by his art knew of; at which depth if he buried his staff, it would never more be discovered, so as to be used in enchantments.

EXAMP. XXXV. Vol. I. P. 356. MEASURE FOR MEASURE.

“ —We have with special *Soul*

“ Elected Him, Our absence to supply.”

“ This nonsense must be corrected thus; *with special roll*: i. e. by a special commission.” WARB.

With special *Soul*, may fairly be interpreted to mean, with great thought, upon mature deliberation; but *with special roll*, for—*by special commission*, is hard and awkward: and to *elect* a man by a commission, instead of —*appoint* him, is flat *nonsense*; which must be re-corrected thus—with special *SOUL*.

EXAMP. XXXVI. Vol. I. P. 217. TWO GENTLEMEN, &c.

“ I am but a Fool, look you; and yet I have the
“ wit to think, my master is a kind of knave: but
“ that’s all one, if he be but one knave.] Where is
“ the *sense*, or, if you wont allow the speaker that,
“ where is the *humour* of this speech? Nothing had
“ given the fool occasion to suspect, that his master

“ was become *double*; like *Antipholis* in the Comedy of Errors. The last word is corrupt. We should read—if he but one *kind*. He thought his master was a *kind* of Knave: however, he keeps himself in countenance with this reflexion; that, if he was a knave but of *one kind*, he might pass well enough among his neighbours.” WARB.

Mr. W. asks, “ Where is the *sense*, or *humour* of this speech? If he would have stopp’d there for an answer, it might perhaps have been found for him. But after he has Led the reader away, by that wild reasoning about his master becoming double; Corrupted the text, by way of mending it; and lastly, Explained his own corruption; it is no easy matter to recover either sense or humour to the passage. The plain sense of it however seems to be this.

Launce, from what has passed in the preceding part of the play between *Protheus*, his master, and *Valentine*, reflects; that though *He* is a *Fool*, his *Master* is a *Knave*. But that’s all one, says *He*; if he be *but one* knave, i. e. if he *only* be a knave; if *I too* be not found myself to be *an other*, viz. a hypocritical knave: for he goes-on saying,—“ He lives not, that *knows* I am in love; yet *I am* in love, &c.” It is not his Master’s honesty, but his *own*, that *Launce* is endeavouring to defend; as it is not *Shakespeare’s* meaning, but his *own*, that Mr. W. is endeavouring to account-for: and then he confounds and overbears his more diffident reader; by adding here, as in many other places, a peremptory—

“ This is truly humorous.”

EXAMP.

EXAMP. XXXVII. Vol. I. P. 400. MEASURE
FOR MEASURE.

“ —Thou hast not Youth, nor Age:
“ But as it were an after-dinner’s sleep,
“ Dreaming on both: for all thy blessed Youth
“ Becomes as aged, and doth beg the Alms
“ Of palsied Eld; and when thou’rt old and rich,
“ Thou’ hast neither Heat, Affection, Limb, nor
“ Beauty:
“ To make thy riches pleasant—”

“ The drift of this period is to prove, that nei-
“ ther Youth nor Age can be said to be really en-
“ joyed:—which conclusion he that can deduce,
“ has a better knack at logic than I have. I sup-
“ pose the poet wrote,

“ —for *pall’d* thy *blazed* youth
“ Becomes *assuaged*; and doth beg—&c.

“ i. e. When thy youthful appetite becomes palled,
“ as it will be in the very enjoyment, the blaze of
“ youth is at once assuaged”—&c. WARB.

Which is as much as to say, When thy youthful
appetite becomes palled, why then — it becomes
palled. This is Mr. W.’s knack at Logic; and
this he supports with his usual trick of— “ This is
“ to the purpose.”

Now because one may, without over much con-
fidence, pretend to as good a knack at Logic as this;
let us see what may be made of the passage, without
Mr. W.’s corruptions of it. And it may be thus ex-
plained.

‘ In your Youth you are in as bad a condition as
‘ an old man; for tho’ you have Appetites to enjoy
‘ the pleasures of life, yet you are unable to enjoy
‘ them for want of the Means to purchase them, *viz.*

‘ Riches ; not being come to your estate, being dependent on your Elders for subsistence. And because you are advanced in years, before you come to your Inheritance ; therefore by that time you get riches to purchase the pleasures of life, your appetites and strength forsake you ; and you are incapable of enjoying them, *on that account*.* Appetite, in Shakespear’s loose manner, is signified by two words, *viz.* heat, affection ; and Strength by two others, limb, beauty.’ This last Mr. W. does not like ; and therefore pronounces,

“ We should read, bounty ; which compleats the sense, and is this ; Thou hast neither the pleasure of enjoying riches thy-self, for thou wantest vigour ; nor of seeing it enjoyed by others, for thou wantest bounty. Where the making the want of bounty as inseparable from old age as the want of health, is extremely *satyrical* ; though not altogether *just*.” WARB.

This reason for the alteration is worthy of the critic by profession ; who not finding in his author what to censure, first corrupts under pretence of amending him ; and then abuses him for the imputed sentiment.

CANON III.

These alterations he may make, in spite of the exactness of measure.

EXAMP. I. Vol. 5. P. 383. HENRY VIII.

“ I do not know,
“ What kind of my obedience I should tender,
“ More than my All is nothing ; nor my prayers,” &c.

* See this sentiment well expressed in LEAR, Vol. 6. P. 8.
Where

Where the obvious sense is, If my All were more than it is, it would be Nothing (of no value): so that I cannot possibly make any fit return to the king for his favour.

There is a like expression in MACBETH,

“ More is thy due, than more than all can pay.”

Theob. 1st Ed. Vol. 5. P. 399.

But Mr. Warburton pronounces, *ex cathedra*,

“ *More than my all is nothing*] No figure can free this expression from nonsense. *In spite of the exactness of measure*, we should read;

More than my All, *which* is Nothing :

“ i. e. which All is Nothing.”

Where, instead of correcting Shakespear, he should have corrected his own understanding ; for, if her All might be Nothing, why might not a little more than her All be so ?

By the same figure (a very common one) Phæ-dria in the Phormio says, his All is less than Nothing — unde ego nunc tam subito huic argentum inveniam miser, Cui *minus nihilo est* — Act III. Sc. 3.

EXAMP. II. Vol. I. P. 119. MIDSUMMER
NIGHT'S DREAM.

———“ And some keep back

“ The clamorous owl, that nightly hoots and
“ wonders

“ At our quaint *spirits*. Sing me now asleep,” &c.

“ *At our quaint spirits*] We should read *sports*.”

WARB.

The persons of the fairies seem a properer object

of wonder to the owl, than their sports; for which reason, as well as for the sake of the measure, the old reading, *spirits*, is preferable.

If Mr. Warburton stole this emendation from Sir Thomas Hanmer, for it occurs in his Edition also, he should have done him the justice to take the whole of it; and so have preserved the measure of the verse.

“ At our quaint *sports*. Come, sing me now asleep.”

EXAMP. III. Vol. 4. P. 8. King RICHARD II.

“ This we prescribe, though no Physician,” &c.

“ I must make one remark in general on the rhymes throughout this whole play; they are so much inferior to the rest of the writing, that they appear to me of a different hand. What confirms this, is; that the context does *every where exactly* (and frequently much better) *connect* without the inserted rhymes, except in a very few places; and just there too, the rhyming verses are of a much better taste than all the others; which rather strengthens my conjecture.” Mr. POPE.

The professed critic might have seen, that this observation of Mr. Pope's happens to be very unluckily placed here; because the context, without the inserted rhymes, will not *connect* at all. For example; let us read the passage, as it would stand corrected by this rule.

K. Richard. “ Wrath-kindled Gentlemen, be
rul'd by me;

“ Let's purge this choler without letting blood.

* * * * *

“ We were not born to sue, but to command;

“ Which since we cannot do to make you friends,

“ Be

" Be ready, as your lives shall answer it,
 " At Coventry, upon St. Lambert's day;
 " There shall your swords and lances arbitrate," &c.

Here, we see; that, when the rhyming part of this dialogue is left-out, King Richard begins with dissuading them from the duel; and in the very next sentence, absurdly enough, appoints the time and place of their combat. Nor are these rhyming verses in so despicable a taste, as they are represented; on the contrary, what both of the persons say about the value of their good name and honor, contains sentiments by no means unworthy of their birth and nobility.

But Mr. Warburton seizes on this licence of his friend, to nibble at the rhyming part of the play; and in Page 15, makes a needless alteration, in defiance of the rhyme; and, as it seems, merely in defiance.

" As gentle and as jocund as to *jest*,
 " Go I to fight: Truth hath a quiet breast."

" Not so neither: we should read, to *just*, i. e. to
 " tilt or tourney; which was a kind of sport too."

WARB.

By the pertness of his "*Not so neither*" one would imagine he had some smart reason to give against that expression to *jest*: yet his remark, "*which was a kind of sport too*," brings it as near as possible to the idea of *jesting*; and seems to have been suggested to him by his evil Genius, merely to weaken the force of his own emendation.

EXAMP. IV. Vol. 5. P. 320. RICHARD III.

" This, this, All-souls day to my fearful soul
 " Is the determin'd *respite* of my wrongs."
 " This

“ This is nonsense : we should read, *respect* of my wrongs ; i. e. requital.” WARB.

The whole tenor of the speech plainly shews ; that the sense is, “ This day is the utmost respite of the punishment, which heaven has determined to inflict on me for the wrongs I have done.” There was therefore no reason, except for the harmonie’s sake, to change *respite* into *respect*.

EXAMP. V. Vol. 6. P. 98. KING LEAR.

Ang’ring itself and others—] Here Mr. Warburton, after the Oxford editor, would, if he could, read *anguish’ing* ; but, imagining the measure would not bear this word, they slip out the *u* by a clean conveyance, and write *ang’ish’ing* ; which, as it still has three syllables, does not mend the matter. They should have given us boldly *ang’shing*, a dissyllable.

EXAMP. VI. Vol. 6. P. 401. MACBETH.

“ To fright you thus, methinks, I am too savage ;
“ To do *worse* to you were fell cruelty.”

“ Who can doubt it ? But this is not what he would say. A stranger of ordinary condition accosts a woman of quality without ceremony, and tells her abruptly, that her life, and her children’s lives, are in imminent danger ; but, seeing the effect this had upon her, he adds, as we should read it,

“ To do *worship* to you were fell cruelty.

“ that is, but at this juncture to waste my time in the gradual observances due to your rank, would be the exposing your life to immediate destruction. “ *To do worship*, signified, in the phrase of that time, “ to pay observance.” WARB.

Our

Our critic is strangely punctilious, and mannerly, all of a sudden; the times he is talking of were not so ceremonious, and Shakespear makes messengers accost even crowned heads as abruptly, as this does Lady Macduff. He does her worship, as Mr. Warburton interprets it, in those words. "Bless you, fair Dame!" And why may not, *to do worse to you* signify to fright you more, by relating all the circumstances of your danger; which would detain you so long, that you could not avoid it?

I remember another fit of mannerliness, which took him very unluckily. In Vol. 4. P. 113. he had sneer'd Sir Thomas Hanmer, for changing Sirrah into Sir. 1st part of HENRY IV.

—"but, Sirrah, *from this hour.*] The Oxford editor (says he) is a deal more courtly, than his old plain Elizabeth author. He changes *Sirrah* therefore to *Sir.*" But Mr. Warburton, three pages off, is no less courtly; where he makes Eteocles in Euripides say, "I will not, *Madam*, disguise my thoughts," &c. Ib. P. 116.

EXAMP. VII. Vol. 6. P. 419. MACBETH.

"We learn no other, but the *confident* tyrant

"Keeps still in Dunfinane.—

"The Editors have here spoiled the measure;
"in order to give a tyrant an * epithet, which does
"not belong to him: (namely *confidence*, or reposing himself securely in any thing or person:)
"while they rejected the true one, expressive of a
"tyrant's jealousy and suspicion, and declarative of
"the fact. We must surely read,

"——the *confid' d* tyrant." WARB.

* He should have said, a *quality*; for a substantive, namely *Confidence*, is improperly called an *Epithet*.

The

The verse, which ever reading we take, is not very harmonious; but the new one is certainly worse than the old. Four short syllables together.

[We learn no other but the confined tyrant] is worse than only three; and the last syllable but one of the measure being long (as in *confined*) always gives a roughness in English metre.

So much for the form. As for the matter; surely *Macbeth* had very extraordinary things and persons to repose confidence in; when his Life and his Kingdom both depended upon the coming to pass of two Events, each of which was, as He himself thought, impossible; i. e. the moving of Birnam wood, and the opposition of a man not born of woman. Nor will it avail Mr. W. to say, that the Speaker here is not supposed to know of these grounds of *Macbeth's* confidence; for though he was ignorant of the facts, the confidence of *Macbeth*, which was the result of those facts, could not but be publicly known.

CANON IV.

Where he does not like an expression, and yet cannot mend it; He may abuse his Author for it.

EXAMP. I. Vol. 5. P. 353. HENRY VIII.

“My life itself, and the *best heart* of it.”

“*and the best heart of it.*] The expression is monstrous. The heart is supposed the seat of life: But “as if he had many lives, and to each of them a heart, he says, his *best heart*. A way of speaking, that would have become a cat rather than a king.” WARB.

Poor

Poor Shakespear ! your anomalies will do you no service, when once you go beyond Mr. Warburton's apprehension ; and you will find, a profess'd critic is a terrible adversary ; when he is thoroughly provoked : " you must then speak by the card ; or equivocation will undo you." How happy is it, that Mr. Warburton was either not so attentive, or not so angry, when he read those lines in HAMLET ;

" Give me that man,
 " That is not passion's slave, and I will wear him
 " In my heart's core ; ay, in my heart of heart"—
 We should then perhaps have heard, that this was a way of speaking, that would have rather become a pippin than a prince.

EXAMP. II. Vol. 8. P. 337. OTHELLO.

" *Keep leets and law-days—*] i. e. *govern*. A metaphor wretchedly forced and quaint." WARB.

EXAMP. III. Vol. 3. P. 104. ALL'S WELL
 THAT ENDS WELL.

—" then if you know
 " That you are well acquainted with yourself]
 " i. e. then if you be wise. A strange way of expressing so trivial a thought. WARB.

Strange indeed, if that were the thought ; but the true sense of the passage is, Confess the ring was hers ; *for you know it as well as you know that you are yourself.*

EXAMP. IV. Vol. 6. P. 172. TIMON OF ATHENS.

Note 2. " Nothing can be worse or more obscurely expressed ; and all for the sake of a " wretched rhyme." WARB.

EXAMP.

EXAMP. V. Vol. 6. P. 402. MACBETH.

“each new morn
 “ New widows howl, new orphans cry, new sorrows
 “ Strike heaven on the face ; that it resounds
 “ As if it felt with Scotland, and yell’d out
 “ Like syllables of dolor.”

——“ *and yell’d out*
 “ *Like syllables of dolor.*] This presents a ridiculous image. WARB.

I cannot conceive, what sort of notion Mr. Warburton has of ridicule; if he thinks this, and the * *virginal palms* of the young Roman ladies in Coriolanus, to be ridiculous images.

EXAMP. VI. Vol. 7. P. 150. ANTONY AND CLEOPATRA.

—“ That, without which
 “ A Soldier and his sword *grant* scarce distinction] Grant for afford. It is badly and obscurely expressed.” WARB.

EXAMP. VII. Vol. 8. P. 355. OTHELLO.

——“ *number’d*——
 “ *The Sun to course*—] i. e. number’d the Sun’s courses. Badly expressed. WARB.

EXAMP. VIII. Vol. IV. P. 442. HENRY VI. First Part.

“ nine *Sibyls* of old Rome] There were no nine
 “ *Sibyls* of Rome. But he confounds things ; and

* See Canon VII. Example 9.

“ mistakes

“ mistakes this for the nine books of *Sibylline Oracles*, brought to one of the *Tarquins*.” WARB.

And why will not the expression serve to signify just thus much, and no more? But there is some little shew of Learning in the Note; though not enough to let us know, *which* of the *Tarquins* it was.

EXAMP. IX. We may not improperly add, by way of Supplement to the Examples of this Canon, the *Character* of Shakespear; as drawn by Mr. Warburton in his Notes, while he is pretending to explain him.

He was, it seems,

	Vol.	Pag.
Selfish and ungenerous —	1.	398
Envious of others' happiness —	2.	4
Unjustly satyrical, on mankind —	1.	400
Very justly so, on his own countrymen	1.	43
A Hobbist, in his notion of Allegiance	4.	18
A Flatterer of King James —	4.	323
	6.	396
		408
An Abuser of Him —	8.	353
An Abuser of first Ministers —	5.	350
A cunning Shaver, and very dextrous Trimmer between very opposite Parties	1.	113
A Judge of Statuary —	7.	349
Ignorant of it —	3.	377
Inventer of a fine sort of Solder	7.	157

Let any one read this short summary of Mr. W.'s character of our Poet; and then judge, whether

ther of the two has been retained in the cause of Dulness against Shakespear; the Gentleman, or the Preacher, of Lincoln's-Inn. Especially, when it is farther considered; that, in most of the passages here refer'd-to, the remark is a mere conundrum of the Editor; without any ground or foundation in the Author's either words or sense!

C A N O N V.

Or He may condemn it, as a foolish interpolation.

EXAMPLE I. Vol. 8. P. 188.—

So Mr. Warburton does this passage in HAMLET.

“neither having the accent of Christian, nor the
“gate of Christian, Pagan, nor Man:”

though there is a manifest reference to it, in the words immediately following; “have so strutted
“and bellowed.”

EXAMP. II. Vol. 3. P. 397. KING JOHN.

“And so am I, whether I smack or no.

“A nonsensical line of the players.” WARB.

EXAMP. III. Vol. 4. P. 353. HENRY V.

“Up in the air crown'd with the golden sun.”

“A nonsensical line of some player.” WARB.

EXAMP.

EXAMP. IV. Vol. 4. P. 110. 1 HENRY IV.

——“ *and took't away again, &c.*] This stupidity between the hooks is the players.” WARB.

EXAMP. V. Vol. 6. P. 72. KING LEAR.

“ You sulphurous and thought-executing fires,
“ Vaunt-couriers of oak-cleaving thunderbolts,
“ Singe my white head—

“ The second of these lines must needs be the players’ spurious issue. The reason is *demonstrative*.
“ Shakespear tells us, in the first and third lines, truly, that the flash does the execution; but, in the second he talks of an imaginary thunderbolt, (distinct from the flash or fire, which fire he calls only the *vaunt-couriers* or fore-runners of it) which he falsely says does it. This is so glaring a contradiction, as makes it impossible to be all of one hand.” WARB.

The latter part of this note I subscribe-to. It appears to be so in fact; for the contradiction is of Mr. Warburton’s hand; and, if there be any spurious issue, it must call him Father; Shakespear’s sense is as plain, as words can make it.

“ O lightning, thou fore-runner of thunder,
“ singe me,” &c.

What is there here, that can possibly mislead Mr. Warburton to think of thunder sing’ing him? The lightning and the thunder have two distinct offices allotted them by the speaker. He calls on the former, to *singe his white head*; and on the latter, to *strike flat the thick retundity of the world*. And thus

F

the

the sentiment rises properly throughout the speech, and the line in question is a very fine part of it ; for, however absurd thunderbolts may be in true philosophy, their poetical existence is unquestionable ; and their actual existence is still universally believed by the common people in the country : who every day gather up flints of a particular form, which they call by that name. But Mr. Warburton will make his *writing and reading* appear ; *when*, as honest *Dogberry* says, *there is no need of such vanity*. He had better have given a truce to his Philosophy, and minded his Grammar a little better ; and then he would not have set the numbers a tilting at each other in the manner he has done above.

—*Fire* (singular) is the *vaunt-couriers* (plural) but the low care of Grammar is beneath a Professed Critic.

See Canon II. Example 30.

EXAMP. VI. Vol. 3. P. 139. TWELFTH NIGHT.

“ *with such estimable wonder.*] An interpolation
“ of the players.” WARB.

EXAMP. VII. Vol. 8. P. 126. HAMLET.

———“ your father lost a father ;
“ That father his ;———

“ Thus Mr. *Pope* judiciously corrected the faulty copies. On which the Editor, Mr. *Theobald*, thus *discants*.” “ This supposed refinement is from Mr. *Pope* ; but all the editions else, that I have met with, old and new, read—That father lost, lost his ;—the reduplication of which word here gives us an energy and elegance, which is much easier to be conceived, than explained in
‘ terms.’

‘terms.’ “I believe so. For, when *explained in terms*, it comes to this. That father, after he had lost himself, lost his father. But the reading is *ex fide Codicis*; and that is enough.” WARB.

Mr. W.’s reason for believing, that the beauty of redoubling the word—*lost*—is easier to be conceived than explained, is; because, when it is explained, according to him, it amounts to Nonsense. An odd reason this, why it should be easily conceived! Most people, when they talk nonsense, do it without conceiving at all: But Mr. W. it seems, has both parts of the Midwife’s Blessing; A quick conception, as well as an easy delivery.

When the passage, as Mr. *Theobald* gives it, is *rightly* explained, it comes to this. That father, who is now lost (not *after*, but *before* he was lost himself) lost *his* father. But Mr. W. † ‘in spite of that extreme negligence in Numbers, which distinguishes the first Dramatic writers;’ is here misled by his *dear* Mr. *Pope*, into ‘all the finical exactness of a modern measurer of syllables.’

† Pref. P. XII.

C A N O N VI.

As every Author is to be corrected into all possible perfection, and of that perfection the Professed Critic is the sole judge; He may alter any word or phrase, which does not want amendment, or which will do; provided He can think of any thing which he imagines will do better.

EXAMP. I. Vol. 5. P. 220. RICHARD III.

“ *where* no blood *dwells*] This may be right.
 “ But probably Shakespear wrote, *whence* no blood
 “ *wells*.” WARB.

i. e. (adds he) whence no blood has its spring or course. This round-about explication of *well*, may be necessary to mislead an ignorant reader to approve of the emendation : but he that knows that to *well* means neither more nor less than to *flow*, will see the monstrous impropriety of Mr. W.’s conjecture—*whence* no blood *wells*—when the very circumstance described is, the *flowing*, or *welling* of the blood from K. Henry’s wounds, at the approach of his murderer, the Duke of Gloucester.

EXAMP. II. Vol. 6. P. 63. K. LEAR.

“ All’s not offence, that indiscretion *finds*,
 “ And dotage terms *so*.”

“ I am almost persuaded, that Shakespear wrote
 “ *fines*, i. e. *cenfures*; the common reading being
 “ scarce sense.” WARB.

— This fine or censure proceeds from Mr. Warburton’s not understanding the common reading. *Finds* is an allusion to a Jury’s verdict; and the word *so* relates to *finds*, as well as to *terms*. We meet with the very same expression in HAMLET, Vol. 8. P. 241.

“ Why, ’tis *found so*.

Shakespear uses the word in this sense in other places,

“ The crowner hath sat on her, and *finds it* Christian
 “ burial.” *ib*.

As

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AS YOU LIKE IT, Vol. 2. P. 360. "Leander—was
"drown'd; and the foolish chroniclers [*perhaps co-*
"roners] of that age *found it was*—Hero of Sestos."

EXAMP. III. Vol. 6. P. 75. KING LEAR.

"That under *covert and convenient* seeming"—

"This may be right. And if so, *convenient* is
"used for commodious or friendly. But I rather
"think, the poet wrote

"That under *cover of convivial* seeming."—WARB.

Were not Mr. W. known to be of a different cha-
racter, one would imagine him very fond of convi-
vial doings; from this note, and one in ALL'S WELL
THAT ENDS WELL; where on the words,

"And pleasure drown the brim;"

his observation is, "Metaphor taken from an over-
"flowing cup. It is one of the *boldest* and *noblest*
"expressions in all Shakespear." Vol. 3. P. 50.

EXAMP. IV. Vol. 4. P. 332. KING HENRY V.

"The civil citizens *kneading* up the honey.

"This may possibly be right; but I rather think,
"that Shakespear wrote *beading* up the honey."
WARB.

EXAMP. V. Vol. 7. P. 323. CYMBELINE.

—"The very Gods—

"The *very* Gods may indeed signify the Gods
"themselves, immediately, and not by the interven-
"tion of other agents or instruments; yet I am per-
"suaded, the reading is corrupt; and that Shake-
"spear wrote,

—"the *warey* Gods—

F 3

"*warey*

“*warey* here signifying, *animadverting*, *forewarning*,
 “and *ready to give notice*; not, as in its more usual
 “meaning, *cautious*, *reserved*.” WARB.

Here again it were to be wished, that Mr. Warburton had given some authority for using the word in this sense; which if he had looked for, he might have found at least how to spell it.

EXAMP. VI. Vol. 5. P. 205. K. HENRY VI.
 Third Part.

For “devil-butcher” Mr. Warburton reads *devil’s butcher*, (i e. kill-devil.)

EXAMP. VII. Vol. 8. P. 99. ROMEO and JULIET.

“A *beggarly* account of empty boxes.”

“I suspect, that Shakespear wrote,

“A *braggartly* account of empty boxes.

“Not but *account* may signify *number* as well as
 “*contents*; if the first, the common reading is right.”

WARB.

QU. What are the contents of empty boxes?

EXAMP. VIII. Vol. 7. P. 398. TROILUS AND CRESSIDA.

—“If thou use to beat me, I will begin at thy
 “heel, and tell what thou art by inches, thou thing
 “of no *bowels*, thou!

—“*thou thing of no bowels*] Though this be sense,
 “yet I believe it is not the poet’s—I should imagine,
 “the true reading was; Thou thing of no *vowels*,
 “i. e. without sense; as a word without vowels is
 “jargon, and contains no idea.” WARB.

EXAMP.

EXAMP. IX. Vol. 5. P. 213. KING RICHARD III.

“To fright the *souls* of fearful adversaries.

“This may be right. But I rather think, Shakespear wrote the *foule*, French, the *croud*, or *multitude*. WARB.”

EXAMP. X. Vol. 2. P. 294. AS YOU LIKE IT.

—“Albeit I confess your coming before me is nearer to his *reverence*.”

Mr. Warburton owns, *this is sense*; and gives it the proper interpretation: but prudently prefers *revenue* to *reverence*; and has alter'd the text accordingly.

EXAMP. XI. Vol. 2. P. 155. MERCHANT OF VENICE.

“I thank you for your wish; and am well *pleas'd*
“To wish it back on you”—] I should rather think,
“Shakespear wrote,

——“and am well *'pris'd*;

“from the French *appris*, taught, instructed,” &c.
WARB.

Why Mr. Warburton should rather think so, I cannot imagine; except for the sake of introducing a word of his dear French *origine*: but he takes a large fine for his *donum civitatis*; as he elsewhere calls it. Shakespear neither uses French words so needlessly, nor does he hack and mangle his words at this rate, to fit them for a place they were not designed for — “am well pleased to wish it back,” &c. is the same with — “wish it back to you with a great deal of pleasure.” And now the reader

may pay Mr. Warburton the same complement for his emendation, as Portia does to Jessica for her good wishes ; and be *well 'pris'd*, and *well pleased* likewise, to wish it him back again.

EXAMP. XII. Vol. 4. P. 332. KING HENRY V.

“ Others, like merchants, *venture* trade abroad]
 “ What is the venturing trade? I am persuaded,
 “ that we should read and point it thus ;
 “ Others, like *merchant-venturers*, trade abroad.”

WARB.

When Mr. Warburton understands what merchant-venturers are, he will know what it is to venture trade : till then he might leave Shakespear as he found him.

Mr. W. himself speaks of *Ventures* in this sense, Vol. 1. P. 58. and 'tis strange he should understand the *Substantive*, and yet be at such a loss about the *Verb*.

EXAMP. XIII. Vol. 5. P. 39. 2 HENRY VI.

“ So cares and joys *abound*, as seasons fleet] I
 “ imagine, Shakespear might write ;
 “ So cares and joys *go round*.”——WARB.

Any one else would imagine, that Shakespear needed no amendment here ; but I fancy, Mr. Warburton might borrow his emendation from a Tetra-stich he contemplated at the top of an Almanack.

“ War begets poverty, poverty peace,
 “ Peace makes riches flow, time ne'er doth cease,
 “ Riches produceth pride, pride is war's ground,
 “ War begets poverty—*so the world goes round*.

He

He seems also to have had his eye upon the Almanack in another place; which properly belongs to CAN. XXIII.

“Time and the hour runs through the roughest day. MACBETH. Vol. 6. P. 343.] Time is painted with an hour-glass in his hand. This occasioned the expression.” WARB.

EXAMP. XIV. Vol. 3. P. 145. TWELFTH NIGHT.

“Do ye make an alehouse of my Lady’s house; that ye squeak out your *coziers* catches, without any mitigation or remorse of voice;” &c.

“*Coziers* catches, Cottiers, rustic, clownish.” WARB.

I suppose the reason of Mr. Warburton’s amendment was, because he could not find Shakespear’s word in Skinner; who told him, that *Cottier* is *rusticus, villanus*: but, had he looked into that part of his Dictionary, which contains the old English words; he would have found *Cosier, sartor vestiarius*; or Minshew would have told him, it was a botcher or cobbler.

EXAMP. XV. Vol. 2. P. 120. MERCHANT OF VENICE.

Laun. “The old proverb is very well parted between my master Shylock and you, Sir; You have the grace of God, and He has enough.”

Bass. “Thou *speak’st* it well; —] I should choose to read, Thou *split’st* it well;” WARB.

I suppose, because the division put him in mind of splitting a text; or because split’st was more musical and harmonious to Mr. Warburton’s ear.

EXAMP.

EXAMP. XVI. Vol. 6. P. 4. K. LEAR.

—“ *express our darker purpose*] *Darker*, for
“ *more secret.*” WARB.

I am at a loss to find, where is the necessity of this
doughty explication; unless it be to introduce the
next note, p. 5. where Mr. Warburton has discovered
a secret; which, had it not been for his *usual sa-*
gacity, might have lien in the dark for ever.

—“ *and 'tis our fast intent, &c.*] This is an in-
“ terpolation of Mr. Lewis Theobald; for want of
“ knowing the meaning of the old reading in the
“ Quarto of 1608, and the first Folio of 1623;
“ where we find it,

——“ *and 'tis our first intent,*

“ *which is as Shakespear wrote it*; who makes Lear
“ declare his purpose with a dignity becoming his
“ character: That the *first* reason of his abdication
“ *was the love of his people*; that they might be pro-
“ tected by such, as were better able to discharge the
“ trust: and his *natural affection for his daughters*
“ *only the second.*” WARB.

Had Mr. Warburton, as he pretends, COLLATED
ALL the former editions; he must have known, that
FAST *intent* is not an interpolation of Mr. Lewis
Theobald*: and, if He kept the reading of the se-
cond folio, for *want* of knowing the meaning of the
other; Mr. Warburton would have done well to have
followed him: for *our FIRST intent* can never signify
the FIRST REASON of our intent; though he sophisti-
cally shuffles them upon us, as expressions of the
same import; and upon this change of the terms

* See Canon XXIV. Example 3.

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founds all his cobweb refinements about the dignity of Lear's character, his patriotism, and natural affection, his *first* and *second* reasons; not a word of which appears in the text, which seems to allude only to King Lear's age and infirmities.

——“and 'tis our fast intent

“To shake all cares and business from our AGE;

“Conferring them on younger strengths, while we

“UNBURTHEN'D crawl tow'rd earth.”——

Fast intent means *determin'd resolution*; which I think is the best reading: *First* must here signify *chief*; but neither of the readings affects the general sense of the passage.

EXAMP. XVII. Vol. 6. P. 407. MACBETH.

“All ready at A POINT] At a point may mean,

“all ready at a *time*; but Shakespear meant more,

“and certainly wrote,

“All ready at APPOINT, — i. e. at the place ap-

“pointed.” WARB.

EXAMP. XVIII. P. 412. Ibid.

“That, Sir, which I will not *report* after her]

“I think it should rather be *repeat*.” WARB.

EXAMP. XIX. Vol. 6. P. 87. K. LEAR.

Fool. He's mad, that trusts in the tameness of a
“wolf, the health of a horse, the love of a boy, or
“the oath of a whore.”

——“*the HEALTH of a horse,*] Without doubt, we
“should read HEELS; i. e. to stand behind him.”

WARB,

Shake-

Shakespear intends to mention four things; all of which have a specious appearance, but are not to be confided in: *tamenefs*, *love*, and an *oath* are of this sort; but how do the *beels* of an horse tally with the rest? It is probable, that he alludes to the tricks of jockeys; in making up unsound horses for sale: however, I cannot but wonder, that Mr. Warburton should not be satisfied of the precariousness of a horse's health; who has discovered *one* distemper incident to those animals, (I mean, the *OATS*) which neither *Markham*, *Newcastle*, *Soleysel*, nor *Bracken* ever dreamt of.

EXAMP. XX. Vol. 4. P. 212. 2 HEN. IV.

—and doth *enlarge* his Rising] i. e. encrease his army. But this won't go down with Mr. W.'s queazy palate, without a slice of bacon to relish it. And therefore he says,

“It is probable, Shakespear wrote *enlard*; i. e. “fatten and encourage his Cause.” WARB.

Admirable Thought! which no words can shew the beauty of! Here therefore, as in CAN. XV. Ex. 12. we must submit to the emendation; and only read the whole passage so, as to preserve the ‘*integrity of the metaphor.*’

And doth *enlard* his Rising with the blood
Of *fat* King *Richard*, scrape'd from *Pomfret* stones.

instead of—*fair* King *Richard*. And this receives no small confirmation from Shakespear himself; who joins the two words together in *TROILUS* and *CRESSIDA*: Act 2. Sc. 8. where Ulysses, speaking of Achilles, saith—Vol. 7. P. 414.

That were to' *enlard* his Pride, already *fat*.

CANON

C A N O N VII.

He may find-out obsolete words, or coin new ones; and put them in the place of such, as He does not like, or does not understand.

EXAMPLE I. Vol. 6. P. 368. MACBETH.

“ their daggers

“ Unmanly *breech'd* with gore,—

Breech'd with gore has, I believe, been generally understood to mean cover'd, as a man is by his breeches; and, though the expression be none of the best, yet methinks it might pass in a speech; which, as Mr. Warburton observes in his note on a line just before, is an unnatural mixture of far-fetched and common-place thoughts: especially, since he urges this very circumstance as a proof of Macbeth's guilt.

But this is not sufficient; and therefore he says,
“ This nonsensical account of the state, in which
“ the daggers were found, must surely be read thus;

“ Unmanly *reech'd* with gore—

“ *Reech'd, soil'd with a dark yellow*; which is the
“ color of any *reechy* substance, and must be so
“ of steel stain'd with blood. He uses the word
“ very often; as *reechy* hangings, *reechy* neck, &c.
“ so that the sense is, they were *unmanly* stained
“ with blood; and that circumstance added, because
“ often such stains are most honorable.” WARB.

Mr. Warburton should have shewed, by some better authority than his own, that there is such a word as *reech'd*; which I believe he will not find it
easy

easy to do. *Reechy* comes from *pecan*, A.S. *fumare*; (from whence our *reak* and *reaking*) and signifies with Shakespear, *sweaty*; as *reechy* neck, *reechy* kisses; or, by a metaphor perhaps, *greasy*; but does not mark any color: however, the verb, being neuter, has no passive voice; and therefore there is no such participle as *reech'd*.

Nor is it true, that a dark yellow is the color of all *reechy* substances. As to the * cook-maid's neck; that I suppose may be so, or not, according as her complexion happens to be so. As to the hangings; if they hung a great while in London, they had, it is probable, a great deal more of the footy than the yellow in their tinct. If I were to ask Mr. Warburton, whether *reechy* kisses were of a dark yellow; he would tell me, that they are not substances; and therefore are not within his rule: but, if the kisses were *reechy*, the lips that gave them, must be so too; and I hope, Mr. Warburton will not pay the king of Denmark so ill a complement, though he was an usurper; as to say, that his lips were soil'd with a dark yellow, when he kissed his queen.

I cannot but add; that it is far from being generally agreed, that these same *dark yellow* stains are often most honorable. I know but one authority for it, which it would have been but fair in Mr. Warburton to have produced; as it is evident, that his whole criticism is founded on it. The passage is in the *Tragedy of Tragedies*; where Tom Thumb is represented as

“ Stain'd with the *yellow* blood of slaughter'd giants.

* — The kitchen malkin pins
Her richest lockram 'bout her *reechy* neck;
Clamb'ring the walls to eye him. Vol. 6. P. 469. *Coriolanus*.

EXAMP.

EXAMP. II. In RICHARD III. Vol. 5. P. 226.

“ My dukedom to a beggarly *denier*.”

“ This may be right ; but perhaps Shakespear wrote *taniere*, French, a hut or cave.” WARB.

It is more than *perhaps*, that Shakespear never thought of *taniere* ; which is a den ; *caverne, où les betes sauvages se retirent* : and when it is used figuratively for the habitation of a man, it is considering him as living, not like a poor man, in a cottage, but like a beast ; *retraite*, says Furetiere, *d'un homme sauvage et solitaire*. What put Mr. Warburton upon this emendation, I suppose, was ; that he thought a dukedom to a penny was no fair bett : and that the wager would be more equal, if the beggar were to *impose*, as Osric says, his cottage. Upon the same principle we should correct that line of Biron's speech in LOVE'S LABOR'S LOST. Vol. 2. P. 199.

“ I'll lay my head to any good man's *bat*.”

read *heart* ; for a head to a hat is too unequal a wager.

EXAMP. III. Vol. 6. P. 214. TIMON OF ATHENS.

“ With all th' abhorred births below *crisp* heaven.

“ We should read *cript*, *i. e.* vaulted ; from the latin *crypsa*, a vault.” WARB.

Mr. Warburton should have shewed by some authority, that there is such a word as *cript*, for vaulted ; which he seems to have coined for the purpose : but, if there is, it should be spelt *crypt*, not *cript* ; and comes from *crypta*, not *crypsa* ; which indeed would

would give *cryps*, and that might easily be mistaken for *crisp*; as Mrs. Mincing says, "so pure and so *crips*."

EXAMP. IV. Vol. 4. P. 97. 1 HENRY IV.

"No more the thirsty entrance of this foil
" Shall *damp* her lips with her own childrens blood."

"*Shall damp her lips*] This nonsense should be read, shall *trempe*, i. e. moisten; and refers to "thirsty in the preceding line." WARB.

Why must this be nonsense? And why must Shakespear thus continually be made to use improper French words, against the authority of the copies, instead of proper English? To *damp*, signifies to wet, to moisten; which is the precise sense Mr. Warburton and the context require. *Tremper* signifies something more; to dip, to soak, or steep: *je suis tout trempé*, I am soaked through.

But, says Mr. Warburton, *trempe* from the French *tremper* properly signifies the moistness made by rain. If he speaks of *trempe* as an English word; since he coined it, he may perhaps have a right to give it what signification he pleases; but the French *tremper* signifies to dip, or soak, in any liquor whatsoever. *Tremper ses mains dans le sang*: *tremper les yeux de larmes*: *tremper du fer dans l'eau*; and figuratively, *tremper dans un crime*.

EXAMP. V. Vol. 2. P. 62. MUCH ADO ABOUT NOTHING.

"Griev'd I, I had but one?
" Chid I for this at frugal nature's *frame*?

The obvious sense seems to be, Did I repine, that nature had framed me and my wife so; that we should

should have but one child? But this Mr. Warburton either did not see, or did not like; and therefore he coins a substantive from a verb, cuts-off one syllable to fit it for the place, (for here he does not mend, *in spite of the versification*;) and then says, without any authority but his own, "We must certainly read—

"Chid I for this at frugal nature's 'fraine? —
"i. e. *refraine*."

EXAMP. VI. Vol. 3. P. 95. ALL'S WELL THAT
ENDS WELL.

—"but is it your *carbonado'd* face?] Mr. Pope
"read it *carbinado'd*; which is right. The joke,
"such as it is, consists in the allusion to a wound
"made by a carabine; arms, which Hen. IV. had
"made famous by bringing into use among his
"horse." WARB.

This joke, and the amendment for the sake of it, *such as it is*, is entirely Mr. Pope's. Shakespear used *carbonado* for *flask, scotch*. In K. LEAR, Vol. 6. P. 49. "I'll so *carbonado* your thanks." And in Coriolanus, Vol. 6. P. 527.

He *scotcht* him and *notcht* him, like a *carbonado*. See the Glossary.

EXAMP. VII. Vol. 2. P. 243. LOVE'S LABOR'S
LOST.

"And beauty's *crest* becomes the Heavens well."

Mr. Warburton says, we should read *beauty's crete*; i. e. beauty's *white*, from Creta.

This word is, I suppose, from his own mint. I wonder, he did not rather give us *craye*; which is French for chalk.

EXAMP. VIII. Vol. 6. P. 541. CORIOLANUS.

- “ For I have ever *verified* my friends,
 “ (Of whom he’s chief) with all the size, that verity
 “ Would without lapsing suffer.

Verified here is certainly wrong; as Mr. Warburton in a long note has shewn. To mend it, he gives us a word; which, if it is not his own, I doubt he can find no better authority for, than the Dictionary of N. Bailey, Philolog. who has taken care to preserve all the cant words he could pick-up. However, he gives the honor of it to Shakespear; and says, “ without doubt he wrote—

- “ For I have ever *narrified* my friends,

- “ *i. e.* made their encomium. This too agrees with
 “ the foregoing metaphors of *book, read*; and con-
 “ stitutes an uniformity among them.” WARB.

I suppose, Menenius read his encomiums out of a book, or at least learned them there; and then *narrified* by rote. But though Mr. Warburton makes no doubt of Shakespear’s writing *narrified*, I must own I do; and if it were lawful for one, who is not a critic by profession, to make a conjecture after him, which yet I would not venture to thrust into the text without authority; I should imagine, that possibly Shakespear might have written;

- “ For I have ever *varnished* my friends
 “ —with all the size, that verity
 “ Would without lapsing suffer.”

that

that is, I have laid-on as much praise, as would stick. It is an allusion either to painting or white-washing : and the word *varnish* (or *vernish*, as it is sometimes spelt) agrees with the following metaphor of *size* ; at least as well as *narrify* does with *book* before. The only misfortune is, that the uniformity is broken : but that is of the less consequence, because otherwise it would be knocked to pieces by the bowls, which come-in the very next line.

——“ nay sometimes,
“ Like to a bowl upon a subtle ground,
“ Have tumbled past the throw” ——

Whether this be right or no, I doubt *narrifying* with *size* will pass on nobody but a Professed Critic.

EXAMP. IX. Vol. 6. P. 542. CORIOLANUS.

——“ The virginal *palms* of your daughters.”
“ by virginal palms may indeed be understood, the
“ holding-up of hands in supplication. Therefore
“ I have altered nothing. But, as this sense is *cold*,
“ and gives us even a *ridiculous idea* — I suspect,
“ Shakespear might write *pasmes* or *pâmes*, i. e.
“ swooning fits ; from the French *pasmer*, or *pâ-*
“ *mer*.” WARB.

Mr. Warburton must sure have a very hard heart if the idea of virgins holding-up their hands in supplication for their lives and honor, can seem to him either *cold* or *ridiculous* ; and nothing will satisfy him, but making them swoon ; that he may have an opportunity of bringing in a French word.

EXAMP. X. Vol. 7. P. 378. TROILUS AND CRESSIDA.

“ If he do, the *rich* shall have more.”

“ It should be read thus,

“—the *mich* shall have more.

“ *i. e.* much. He that has much folly already,
“ shall then have more. This was a proverbial
“ speech; implying that benefits fall upon the
“ rich.” WARB.

Here, because *to be rich* in any thing does not signify *to have much* of it; Mr. Warburton has happily invented a word, the *mich* or *much*, to bear that signification.

EXAMP. XI. Vol. 7. P. 267. CYMBELINE.

“ One of your great knowing
“ Should learn, being *taught*, forbearance.

That is, I suppose, “ one of so much knowledge,
“ that you pretend to, should learn to leave-off an
“ unsuccessful suit; when you are so often desired
“ to do so.”

But this will not satisfy Mr. Warburton: he insists; that a man, who is taught, has no more need of learning; not remembering, that some are so heedless and forgetful, as to need being taught the same things again and again. Nor to misrepresent him, I will give his whole note:

“ Sure whoever is taught, necessarily learns.
“ Learning is not the fit and reasonable consequence
“ of

“ of being taught ; but is the thing itself. † As it is
 “ superfluous in the expression, so (which is the
 “ common condition of nonsense) it is deficient in
 “ the sentiment. It is no mark of a knowing per-
 “ son, that he has learnt forbearance simply. For
 “ forbearance becomes a virtue, or point of civil
 “ prudence, *only* as it respects a *forbidden* object.
 “ Shakespear, I am persuaded, wrote ;

“ One of your great knowing
 “ Should learn (being *tort*) forbearance.”

“ *i. e.* one of your wisdom should learn (from a
 “ sense of your pursuing a forbidden object) for-
 “ bearance ; which gives us a good and pertinent
 “ meaning in a correct expression.

“ *Tort*, an old French word, signifying *the being*
 “ *in the wrong*, is much in use among our old Eng-
 “ lish writers ; which those, who have not read them,
 “ may collect from its being found in the *Etymolo-*
 “ *gicon* of the judicious Skinner. WARB.

That *tort* is a French word, every one, who
 knows any thing of that language, must know ; but

† Shakespear himself seems to have distinguished differently
 from his Commentator ; where (1 Hen IV. Vol. 4. P. 190.) he
 makes Vernon say, describing the P. of Wales's modesty to Hot-
 spur ;

He made a blushing cital of himself ;
 And chid his truant youth with such a grace,
 As if he master'd there a double spirit,
 Of *teaching*, and of *learning*, instantly.

and so again in MUCH ADO, &c. Vol. 2. P. 13.

My love is thine to teach ; *teach* it but how ;
 And thou shalt see, how apt it is to *learn*.

that it is an *old* French word, in any other sense than the rest of their words are old, is not true; for it is as much in use as ever: and that it signifies *being* in the wrong, I cannot recollect to have found in any *old English* writer; though I have read several. I was therefore obliged to go, as Mr. Warburton advises, to the judicious Skinner; whom I hope he appealed to without consulting, because he gives him no manner of authority for what he asserts.

Tort (says he) exp. Extortion, a Fr. *G. Tort injuria*, utr. a Lat. *torquere*.

In this he agrees with the French Dictionaries; which gives us *tort*, a substantive, *injury*, *wrong*, &c. but no such adjective; which the sense here requires. There is indeed an old English adjective formed from hence; as Mr. Warburton's neighbours at Lincoln's Inn would have told him; that is, *tortious*; to which *tortionare* in the French answers: Shakspeare also uses *tortive* in *TROILUS* and *CRESSIDA*, Act I. Sc. 5: but, if Mr. Warburton had brought any one of these in, it must have been "in spite of the verification."

I hope, for the future, Mr. Warburton will apply Imogen's advice to this liberty he takes of coining words; and, according to his own reading,

"—learn (being *TORT*) forbearance."

EXAMP. XII. Vol. I. P. 95. *MIDSUMMER NIGHT'S DREAM*.

"One, that compos'd your beauties; yea, and one,
"To whom ye are but as a form in wax

"By

“ By him imprinted ; and within his power

“ To leave the figure, or disfigure it.”

“ We should read,

“ Te *'leve* the figure, &c.

“ i. e. to *releve*, to *heighten*, or *add to the beauty of*

“ the figure, which is said to be imprinted by him.

“ 'Tis from the French, *relever*,” &c. WARB.

Why should we read, *'leve*? Mr. Warburton does not here pretend, that Shakespear wrote it so. He did not use to clip and coin at this rate. But it is from the French—Is it so? Why then, to the French let it go again, till Mr. Warburton has learned the language better ; in the mean time, let him suffer Shakespear to speak sense and English. A man may either *leave* a figure, which he has impressed in wax with a seal or mold ; or he may *disfigure* it : but the *relief* of the figure depends upon the mold, and not on any thing that is done after the impression ; nor does the degree of the relief necessarily add to the beauty of the figure ; since a figure in *bas relief* may have more elegance and beauty, than another in *mezzo*, or even in *alto relievo*. But, supposing the word to be of good allowance, let us examine the sentiment. And is it in the power of a parent to heighten or add-to the beauty of a girl, who is not so charming as one could wish? Happy discovery ! I hope, Mr. Warburton's daughters will be all beauties ; whatever becomes of the boys : In the mean time, if he has this secret, I will answer for it, that it will be more worth to him than all his critical skill ; let him find ever so good *judges and rewarders of merit* among the Booksellers.

EXAMP. XIII. Vol. I. P. 239. TWO GENTLEMEN
OF VERONA.

“ My substance should be *statue*, in thy stead] It
 “ is evident this noun should be a participle, STA-
 “ TUED; i. e. placed on a pedestal, or fixed in a
 “ shrine to be ador’d.” WARB.

I suppose, because the miniature picture, *in the
 stead of* which her substance was to be *statued*, was
 placed on a pedestal. But Mr. Warburton should
 have shew’d, that we are in possession of such a verb
 as *to statue*; before he formed a participle from it.
 The meaning of Shakespear is plain enough, to
 any but a profess’d Critic. “ He should have my
 “ substance as a *statue*, instead of thee [*the picture*]
 “ who art a senseless form.

EXAMP. XIV. Vol. 2. P. 133. MERCHANT OF
VENICE.

“ And quicken his *embraced* heaviness] This un-
 “ meaning epithet would make me choose rather
 “ to read,

“ *Enraced* heaviness.

“ from the French *enraciner*, accrescere, invete-
 “ rascere.” WARB.

His *embraced* heaviness plainly enough means, the
 heaviness which he indulges and is fond of. But
 Mr. Warburton must be correcting, where there is
 no need; and therefore will have it *enraced*. I ask
 pardon for laughing at him in the former Edition,
 as the author of that word; since I find, it is used
 by Spenser; though that perhaps is more than he
 knew. However, the word’s being made use of
 by Spenser (who took great liberty of coining, espe-
 cially

cially when he wanted a rhyme, is no justifiable reason for Mr. W.'s foisting it into Shakespear, without any authority but his own.

EXAMP. XV. Vol. 2. P. 329. AS YOU LIKE IT.

“Thy tooth is not so keen,
“Because thou art not *seen*.”

This passage is certainly faulty; and perhaps it cannot be restored, as Shakespear gave it. Sir Thomas Hanmer at last altered it into sense;

Thou causest not that teen.

But this, it seems, will not do; because, in his *rage of correction*, he forgot to leave the reason, why the *winter wind* was to be preferred to man's ingratitude. So now Mr. Warburton comes with his emendation; which he charitably communicated to Sir Thomas, though he was so graceless as not to make use of it.

“Without doubt, Shakespear wrote,
“Because thou art not *seen*,” &c. WARB.

Though this matter is so clear with Mr. Warburton, every body who understands English will doubt of it; because SHEEN signifies *bright*, which makes no better sense than SEEN; nor does he produce any authority for its signifying SMILING, which is the sense he here puts upon it; and to make it pass the better, he lugs-in a parcel of “*smiling, shining, court servants, who flatter while they wound*,” of whom there is not the least hint in the song, or in the whole scene.

He says “*seen*, i. e. smiling. shining,” &c. Let us examine his authorities. “So, in the MIDSUM-
“MER NIGHT'S DREAM;

“Spangled

“ Spangled starlight *shewn*.”

“ Chaucer uses it in this sense,

“ Your blisful suster Lucina the *shene*.”

“ And Fairfax,

“ The sacred angel took his target *shene*.”

These are the examples he produces ; *whether wisely or not, let the forest judge* : but the conceit of a *smiling target* is entirely his own ; and, if he will allow me a pun, *invitâ Minervâ* ; for it seems in direct opposition to the famed *Ægis* of Pallas. But this is hardly a laughing matter ; for with what face can he say *smiling, shining*—So Shakespear—Chaucer uses it in *THIS* sense—And Fairfax—when, if he knows any thing of the language, he must know ; that not one of them, in these instances, uses *shewn* in the sense of *SMILING* ; and that, in its true sense of *BRIGHT* or *shining*, it would make the passage worse than he found it ?

If Sir Thomas Hanmer, as he says, took occasion, from having *this emendation communicated to him*, to alter the whole line ; he shewed more judgment, than if he had inserted such a false and nonsensical note. But “ in his rage of correction, he forgot to leave the reason, why the *winter wind* “ was to be preferred to *man’s ingratitude*.” If *shewn* does not signify *smiling*, I doubt Mr. Warburton will be in the same case. However Shakespear has equally forgotten, in the next stanza, to leave the reason, why a *freezing sky* is to be preferred to a *forgetful friend* ; which, perhaps, may give a reasonable suspicion, that the word *because* in the first stanza may be corrupt.

EXAMP.

EXAMP. XVI. Vol. 3. P. 11. ALL'S WELL THAT
ENDS WELL.

—"the composition, that your valor and fear
"makes in you, is a virtue in a good *wing*; and I
"like the wear well] The integrity of the meta-
"phor directs us to Shakespear's true reading;
"which doubtless was, a good *MING*; i. e. *mixture*,
"composition; a word common to Shakespear, and
"the writers of this age; * and taken from the
"texture of cloth. The M was turned the wrong
"way at the *press*; and from hence came the
"blunder." WARB.

I suppose Mr. Warburton, who has collated *all*
the editions, can, from some or other of them, pro-
duce a proof of what he so positively asserts; that
the M was turned the wrong way at the press: if
it be so, it will be easily distinguished from a W,
especially in the old printing; where the W was
generally unconnected, thus, VV†.

If it were not for preserving the integrity of the
metaphor, which Mr. Warburton is generally more
concerned about than Shakespear is; I see no rea-
son, why "a virtue of a good wing" may not
refer to his nimbleness or fleetness in running away.
But Mr. Warburton says, "*Ming* for *mixture*, com-
position, is a word common to Shakespear and
"the writers of this age;" I desire him to produce
his authorities both for the word, and the use of
it;

* *Ming*, a verb, tho' not very common to the writers of *this*
age; yet is still very common to the *talkers*, in some parts; is used
in the sense of *knead*; and is plainly a contraction of *mingle*. But,
what the texture of cloth has to do here, I know not; nor is it worth
inquiring: as Shakespear probably never us'd nor heard the word.

† Mr. Warburton is so fond of this conceit, of an M being set
upon it's head at the press; that he has used it again in CYMBE-
LINE, Vol. 7. P. 290.

it; for, considering what we have seen in the last example foregoing, it is too much to take on his bare assertion; nor can I, till I see it used by people of better credit, pay him the complement to say; "*I like the wear well.*"

EXAMP. 17. Vol. 4. P. 287. 2 HENRY IV.

"Unless some *dull and favourable hand*] Evidently corrupt. Shakespear seems to have wrote "*doleing*; i. e. *a hand using soft melancholy airs.*"
WARB.

Why this is the very sense, which the true text exhibits. But the temptation of coining a new word is irresistible. It seems, however, not very luckily coin'd here; since *doleing*, if there were such a word, might perhaps rather signify *giving-out largesses*; in which sense, though Mr. Warburton might think a *doleing* hand a favourable one, other people perhaps would not judge it so musical, as the context requires.

If he gives us *doleing* for *condoling*, he may as well write *sternation* for *consternation*.

EXAMP. XVIII. Vol. 8. P. 375. OTHELLO.

—"O thou weed,
"Who art so lovely fair, and smell'st so sweet," &c.
"The old quarto reads,
"O thou *blache* weed, why art so lovely fair, &c.
"Which the editors not being able to set right, altered as above. Shakespear wrote,
"O thou *bale* weed, &c. *Bale*, i. e. *deadly poisonous.*"
WARB.

But

But till he produces such an adjective as *Bale*, which he cannot do from Shakespear, or any good author; he will not with all his dogmatical assertions convince us, that Shakespear wrote so; the adjective is *baleful*. This note being towards the end of his long work, we may make the same remark on him, as he has made on Sir Thomas Hanmer; "That he did not understand his author's phraseology any better when he had *ended*, than when he had *begun* with him." See P. 396. Vol. 8.

EXAMP. XIX. Vol. 6. P. 392. MACBETH.

"Round about the cauldron go,
"In the poison'd *entrails* throw] Every thing
"thrown into the cauldron, is particularly enu-
"merated; and yet we find no *poisoned entrails*
"among them—I believe Shakespear wrote,
"poison'd ENTREMES—
"an old word used for *ingredients*," &c. WARB.

If Mr. Warburton means, there is no mention afterwards of the entrails being *poisoned*; what he says is true; but then it will affect his *entremes* too: But he is mistaken, if he affirms there are no *entrails* mentioned; for the word *entrails* signifies the inward parts, [*intestina, partes internæ*, Skinner.] in a larger sense than the viscera or guts; and so the maw of the shark, liver of the Jew, gall of the goat, and tyger's chawdron, are entrails: so that there is no need of Mr. Warburton's *entremes*; which he indeed, says, is an old word used for ingredients; but he should have produced some authority for it, since his own will not go far, with those who know how easily he affirms things of this sort.

EXAMP.

EXAMP. XX. Vol. 7. P. 238. CYMBELINE.

She's a good *sign*; but I have seen small reflection of her wit.] "If *sign* be the true reading, "the poet means by it, *constellation*; and by *reflection* is meant, *influence*. But I rather think, from "the answer; that he wrote, *shine*. So, in his "Venus and Adonis.

"As if from thence they borrow'd all their *shine*."

WARB.

So, because *shine* signifies *brightness*, you may call a *bright* person—a good *shine*! The expression is monstrous. *Sign* is the true reading; without signifying *constellation*, or even a single *star*.

The sense is as plain, as words can make it. She has a fair outside, a specious appearance; but no wit. *O quanta species, cerebrum non habet!* Phædr.

I wish, even *thus much* could be said of Mr. W.'s Note.

EXAMP. XXI. Vol. I. P. 328. MERRY WIVES, &c.

They must *come-off*] "This can never be our "Poet's or his Host's meaning: To *come-off* being "in other terms to *go scot-free*. We must read, "*compt-off*; i. e. clear their reckoning." WARB. Mr. W.'s explanation of to *come-off* by to *go scot-free*, is worthy of him; who saith, to *lay-by* means to *stand-still*, to *'em* means *have at you*, I'll make a *sop of the moon-shine of you* means I'll make the *sun shine through you*, &c. To *come-off* is to pay; and is so used frequently by Massinger: In one place * so plainly, as to admit no room for a doubt about the meaning, or for an essay after an emendation.

* See his *Unnatural Combat*, Act IV. Scene II.

C A N O N VIII.

He may prove a reading, or support an explanation, by any sort of reasons; no matter whether good or bad.

EXAMP. I. Vol. 5. P. 413. K. HENRY VIII.

“ This is the state of man ; to-day he puts forth
 “ The tender leaves of hope, to-morrow blossoms ;
 “ And bears his blushing honors thick upon him :
 “ The third day comes a frost, a killing frost ;
 “ And when he thinks, good easy man, full surely
 “ His greatness is a rip’ning, nips his *root* ;
 “ And then he falls, as I do.

“ *Nips his root*] As spring frosts are not injurious
 “ to the roots of fruit-trees ; I should imagine,
 “ the poet wrote *shoot* ; *i. e.* the tender shoot, on
 “ which are the young leaves and blossoms,” &c.
 WARB. —

That is, because a *killing* frost will not *kill* trees in the *spring*. The conclusion of the speech evidently shews, that the death or destruction of the tree was the consequence of this nipping.

EXAMP. II. Vol. 8. P. 181. HAMLET.

“ Madam, it so fell out, that certain players
 “ We *o’ertook* on the way.

“ The old Quarto reads *oer’raught*, corruptly for
 “ *o’er-rode*, which I think is the right-reading ; for
 “ *o’ertook* has the idea of following with design, and
 “ accompanying. *O’er-rode* has neither ; which was
 “ the case.” WARB.

I know

I know not where Mr. Warburton found this idea; but I believe no body but himself follows with design, and accompanies every one, whom he chances to overtake on the road. Nor is *o'er-raught*, which is the reading of the old Quarto, necessarily a corruption of *over-rode*: it is the regular past tense of *over-reach*, which was probably used formerly in the sense of overtake; as *overgo*, *overpass*, were; but going out of use, the players might leave it for the more usual word.

Shakespear uses the primitive in *ANT.* and *CLEOP.* The hand of death has *raught* him. Theobald's edition. Vol. 6. P. 302. and the same form of the past tense is still preserved in the verbs *teach*, *beseech*, *catch*, *fetch*, *seek*, *wreak*, &c. Indeed we now write *sought*, *besought* and *wrought*; but Milton wrote *saught* and *besaught*: as may be seen in his own two editions of *Paradise Lost*. *Wrought* is supposed to come from *work*; which probably occasion'd it's being usually spell'd with *o*: but the other formation is more natural: *saught* from *fetch* is only us'd in common conversation, and that by vulgar people; a word of the same sound, but spell'd with *o*, being the past tense of *fight*: for which the same vulgar say *fit*, as '*lit* from '*light*. In the 2d part of *HEN. VI.* Shakespear seems to use *raught* for 'rest or taken away. Act II. Sc. 5.

EXAMP. III. Vol. 7. P. 84. JULIUS CÆSAR.

"And, in their steads, do *ravens*, crows, and kites,
"Fly o'er our heads." *WARB.*

"A raven and a crow is the same bird of prey:
"the first name taken from its nature; the other
"from its voice. We should therefore read,

"*ravenous* crows and kites." *WARB.*

Though

Though Mr. Warburton cannot find it in the Dictionaries ; yet every crow-keeper in the country will tell him, there is as real a difference between a raven and a crow ; as there is between a crow and a rook, or a rook and a jack-daw. The carrion crow, or gor-crow [i. e. gore-crow] as it is called, is not the raven.. Ben Johnson distinguishes them in his Fox, Act I. Scene 2.

——“ vulture, kite,
“ Raven, and gor-crow, all my birds of prey”—
And Willoughby on birds would have told him ; that there is this small difference between them, that one weighs almost as much again as the other.

EXAMP. IV. Vol. 2. P. 350. AS YOU LIKE IT.

“ But for his verity in love, I do think him as
“ concave as a *cover'd* goblet, or a worm-eaten
“ nut.”

“ Why a cover'd goblet ? Because a goblet is *never*
“ *ver* kept cover'd, but when empty. Shakespear
“ never throws-out his expressions at random.”
WARB.

If Shakespear does not, I am afraid Mr. Warburton does ; for he here asserts a thing, in which every young lady, who has been at a ball, can contradict him ; and a goblet is *never* kept cover'd, but when *empty*. And, though Mr. Warburton does not frequent those assemblies ; yet there are a great many other instances, where it may be very proper to cover a cup, that is not empty ; as if people are apt to preach over their liquor, or if there should be more than the company cares to drink at the present. In these, and other like cases, it is lawful and usual to put-on the cover to keep-out flies or dust ; and to

H

prevent

prevent the bishop, negus, or whatever liquor, from dying.

EXAMP. V. Vol. 8. P. 345. OTHELLO.

“ Not poppy, nor mandragora,
 “ Nor all the drowsy syrups of the world,
 “ Shall ever med’cine thee to that sweet sleep,
 “ Which thou *ow’dst* yesterday.”
 “ *owedst* } This is right, and of much greater force
 “ than the common reading [*hadst*;] not to sleep
 “ being finely called defrauding the *day* of a *debt*
 “ of nature.” WARB.

If there be any fraud in the case, it is the *night* is cheated, and not the *day*; I would therefore propose to read,

which thou *ow’dst* *yester-night*.

But, unluckily for Mr. Warburton’s fine observation, and my improvement grafted upon it, *owedst* here is *ownedst*, synonymous; so *hadst*; and is frequently so used by Shakespear and the old authors. * If Mr. Warburton will be contented with two instances, they shall be from his Bible:

† *And he that oweth the house shall come, and tell the priest, &c.*

‖ *So shall the Jews — bind the man, that oweth this girdle.*

EXAMP. VI. Vol. I. P. 66. THE TEMPEST.

In the note on these lines,

“ This is a most majestic vision, and
 “ Harmonious charming *Lays*—

* It is so used in *Norfolk* to this Day, in common conversation.
 † LEVIT. xiv. 35. ‖ ACTS xxi. 11.

(where

(where by the way I would advise him to read *Lay*, because "*this is charming Lays*," is not so usual; in print at left) Mr. Warburton says, the word charming cannot *with propriety* be applied to any thing but *music* and *poetry*; because they were supposed to operate as *charms*. He here expressly excludes *Beauty*; which was ever supposed to have that operation in the highest degree. But this is not the only instance of the insensibility of our critic's heart.

EXAMP. VII. Vol. 4. P. 128. I HENRY IV.

—"By this hand, if I were now by this rascal, I could brain him with his † ladie's fan."

"† The fans then in fashion had very long handles." WARB.

I do not know, where Mr. Warburton pick'd up this anecdote; of the size of the ladies' fans in the reign of Henry IV: but the observation is certainly very pertinent, and necessary; for, notwithstanding Hotspur was in such a passion, as to talk of dividing and going to buffets with himself; for moving such a dish of skimm'd milk with so honourable an action: yet it would be too much beyond probability to think of beating a lord's brains out with his lady's fan; had the fans then been such *slight toys*, as are now used.

This puts me in mind of an observation of John Bunyan's; that *great bowls and great spoons will hold more, than little bowls and little spoons*.

Yet, how unlucky would it be; if, after all, this learned criticism should be an ignorant mistake; and the humor of the passage should lie in alluding to the lightness, not the heaviness of the lady's fan? Both the paintings and the authors about Shake-

spears time prove, that the ladies wore feather fans; there are, I think, several passages in Ben Johnson to this purpose; one I remember is in *Every man out of his humour*, Act 2. Scene 2. where Fastidious Briske says—"this *feather* grew in her sweet fan sometimes; though now it be my poor fortune to wear it, as you see, Sir."

So in *Cynthia's revels*. Act 3. Scene 4.

"Will spend his patrimony for a garter,
"Or the left *feather* in her bounteous fan."

EXAMP. VIII. Vol. 1. P. 45. THE TEMPEST.

—"how cam'st thou to be the siege of this *Moon-calf*?"

—"Moon-calf?] It was imagined, that the moon had an ill influence on the infant's understanding. Hence *ideots* were called *moon-calves*." WARB.

I do not know what authority Mr. Warburton has, for asserting, that *ideots* were called *moon-calves*; but Shakespeare gives him none here. Stephano was not yet enough acquainted with Caliban, to judge what influence the moon might have on his understanding; but he gives him the name of moon-calf from his ill-shaped figure. Moon-calf, *Partus Lunaris*—Datur et Teut. Monkalb — *Mola*, seu *Caro informis*, &c. Skinner.

EXAMP. IX. Vol. 2. P. 301. AS YOU LIKE IT.

Ros. "With *bills* on their necks: Be it known to all men by these presents"——

Rosalind here, to banter Le Beau, gives a ridiculous description of the men he was going to give them an account of; supposing them to come with
bills

bills or *labels* on their neck, importing who they were; and there seems nothing here for a critic to stumble-at: but Mr. Warburton divides the speech, and gives the latter part to the Clown; "because Rosalind and he are at cross purposes." Whether his division of this passage be right or no, his explanation of it certainly is not. "She speaks of an instrument of *war*; and *He* turns it into an instrument of *law* of the same name." WARB. Very acute! As if people carried such instruments of war as *bills* and *guns* on their *necks*, not on their shoulders; and as if Rosalind had any occasion to talk of instruments of *war*, when the conversation was only about a *wrestling*.

EXAMP. X. Ibid. P. 310.

"And thou wilt shew more bright, and *seem* more virtuous, when she is gone] This implies her to be some-how remarkably defective in virtue; which was not the speaker's thought. The poet doubtless wrote,

—"and *shine* more virtuous;

"i. e. her virtues would *appear* more splendid, when the lustre of her cousin's was away." WARB.

"This implies her to be some-how remarkably defective in her virtue."]

How so, good Mr. Warburton? This would have been the case, had he said, *Thou wilt seem virtuous*; but the words, as they are, imply the direct contrary. Let us hear however, what is the meaning of the judicious amendment;

"and *shine* more virtuous."

"i. e. her virtues would *appear* more splendid:"

H 3

which

which is just what he found in the text, *She would seem more virtuous.*

EXAMP. XI. Vol. 3. P. 382. WINTER'S TALE.

"I could *afflict* you further] If it had not been
 "for the answer, one should have concluded; that
 "the poet had wrote *affect* you; however he uses
 "*afflict* in the sense of *affect*. This is only observed
 "to shew, *that* when we find words, to which we
 "must put an unusual signification to make sense;
 "*that* we ought to conclude, Skakespear took *that*
 "liberty; and *that* the text is not corrupted. A
 "thing the Oxford editor should have considered."
 WARB.

Not to take notice of the peculiar spelling in FURTHER, and the beautiful repetition of the THATS; This observation of Mr. Warburton's, however inaccurately expressed, is a very just one; and it would have been much for his own reputation, and the ease of his reader, if he had oftener considered it: but the misfortune is, that the observation has nothing to do here; for *afflict* is used in the proper sense, for *grieve, trouble*; nor can it be said to be used in the sense of *affect*, any otherwise; than as a man cannot be *afflicted*, without being *affected* by that which *afflicts* him; which is no great discovery to any body but Mr. Warburton.

EXAMP. XII. Vol. 3. P. 398. King John.

"Knight, Knight, good mother—Basilisco like."

Mr. Theobald has produced the passage at length, to which this expression undeniably alludes; but this will not do; Mr. Warburton must refine upon it.

"But the beauty of the passage consists in his al-
 "luding

“ luding at the same time to his high original. His
 “ father, Richard the first, was furnamed *Cœur-de-*
 “ *lion*. And the *Cor Leonis*, a fix’d star of the first
 “ magnitude in the sign *Leo*, is called *Basilisco*.”
 WARB.

He should have said, that the *Cor Leonis* is called
Basiliscus, or *Regulus*; for those are the names it goes
 by: but then there would have been no foundation
 for this, which is absolutely the conundrum of a
 Hypercritic. The words, put out of verse, are
 these; *I say, like Basilisco in the play, call me* (not
knave but) *knight, good mother*—What pretence is
 here for any allusion to a star; which it does not ap-
 pear, that Shakespear ever knew, or thought-of?
 Or how could the Bastard be in this instance like the
Cor Leonis; unless that star were *knighted*? which
 Mr. Warburton will as easily prove, as what he as-
 serts of the allusion.

EXAMP. XIII. Vol. I. P. 70. TEMPEST.

“ The trumpery in my house, go bring it hither;
 “ For stale to catch these thieves.”

“ If it be asked, what necessity there was for this
 “ apparatus; I answer, that it was the superstitious
 “ fancy of the people, in our author’s time; that
 “ witches, conjurers, &c. had no power over those,
 “ against whom they would employ their charms;
 “ till they had got them at this advantage, commit-
 “ ting some sin or other: as here of theft.” WARB.

Very ingenious—but how then came Prospero’s
 charms to have power over Ferdinand, the HOLY *
 Gonzalo, and Miranda? How over these very fel-
 lows, as described in the speech immediately pre-
 ceding?

* P. 77.

EXAMP. XIV. Vol. I. P. 133. MIDSUMMER
NIGHT'S DREAM.

"Her brother's noon-tide *with* th' Antipodes."

"She says, she would as soon believe, that the
"moon, then shining, could creep through the
"centre, and meet the sun's light on the other side
"the globe. It is plain therefore, we should read,
—" *i' th'* Antipodes ;

"i. e. *in the Antipodes, where* the Sun was then
"shining." WARB.

Excellent Grammarian, as well as Philosopher!
Why noontide *with* (i. e. *among*) the Antipodes, will
not mean on the other side the globe, (which is all
that the context and Mr. Warburton want it to
mean) is utterly unaccountable.

But *in* the Antipodes, is a very inaccurate expres-
sion; for *the Antipodes* means not *a place* on the globe,
as Mr. Warburton's explanation, *in the ANTI-
PODES WHERE*, necessarily implies; but *the people*
inhabiting that place.

EXAMP. XV. Vol. I. P. 402. MEASURE FOR
MEASURE.

"The PRINCELY Angelo—PRINCELY guards."

Mr. Warburton, having unjustly abused all the
former editors; and puzzled-out what every body
knew, as well as he could tell them; "That the
"word *guards* in this passage does not mean *satellites*,
"but *lace*;" proceeds to inform us, that "*priestly*
"guards means sanctity; which is the sense required:
"But PRINCELY GUARDS mean nothing but *rich*
"lace," &c. WARB.

Now,

Now, if this latter part be true, I should be glad to know; how *priestly guards* should come to signify any thing more than *black lace*.

EXAMP. XVI. Vol. 2. P. 138. MERCHANT OF VENICE.

—“a bankrupt, a prodigal] This is *spoke* (if he would write correctly, he should say *spoken* of Antonio. But why *prodigal*? Bassanio indeed had been too liberal; and with this name the Jew honours him, when he is going to sup with him—

—“*I'll go in haste to feed upon
The prodigal Christian—*

“But Antonio was a plain, *reserved*, *parsimonious* merchant. *Be assured therefore*, we should read,
—“*A bankrupt FOR a prodigal*; i. e. he is become a bankrupt, by supplying the extravagances of his friend Bassanio.” WARB.

Surely his lending money without interest, was reason enough for the Jew to call him prodigal; and this Shylock upbraids him with immediately after: “he WAS WONT (not only he *did* in this instance, but it was his *custom*) to lend money for a Christian courtesy.” But, in order to support this silly alteration, Mr. Warburton falsifies the character of Antonio; who, throughout, is represented not as *parsimonious*, but as the very perfection of *frankness* and *generosity*. He also seems to think it good logic to conclude; that, because the Jew calls one man a prodigal in one place, it is impossible he should call any body else so in another.

Ex-

EXAMP. XVII. Vol. 2. P. 135. MERCHANT OF
VENICE.

—"How much honor

"Pick'd from the chaff and ruins of the times

"To be new *varnish'd*] This confusion and mixture of the metaphors, makes me *think*; that Shakespear wrote,

"To be new *vanned*—

"i. e. winnow'd, purged," &c. WARB.

Which is as much as to say, *pick'd from the chaff*, to be *pick'd from the chaff*; for so his own explanation makes it: "*vanned* — from the French word *vanner*, which is derived from the Latin, "*vannus, ventilabrum*," [mark that, I pray you; for it serves to shew his learning in two languages at once] "the *fann* used for winnowing the chaff from "the corn." Why then might it not have been *fanned*?

This note he concludes with pronouncing, that "This alteration restores the metaphor to its integrity;" and, by way of confirming his amendment, adds; "that our poet frequently uses the same thought." He does so; but not so profusely as our critic would have him, twice in the same sentence.

If Mr. Warburton thus puts into the text of Shakespear, without any authority, whatever he *thinks* he wrote; he will abundantly convince the world of the propriety of that expression, * *of the last edition*; to signify the worst, or meanest sort.

EXAMP. XVIII. Vol. 4. P. 42. RICHARD II.

—"the *absent* time] For unprepared. Not an "inelegant synecdoche." WARB.

* See Dunciad, B. 4. P. 67.

Not

Not to enter into elegance of the synecdoche, which seems but a hard and unnatural one; Mr. Warburton might have seen, fifteen lines lower, if his towering genius would have suffered him to look downwards, the true reason for this epithet: i. e. that *the King was absent*.

—"because th' anointed King is hence."

EXAMP. XIX. Vol. 4. P. 192. 1 HENRY IV.

"Here's *no* vanity!"] In our author's time, the "negative, in common speech, was used to design "ironically the excess of a thing."—WARB.

Profound Critic! as if it were not at all times so used! But no matter for that; the note is contrived so, as to make a careless reader believe, that he is particularly versed in the phraseology of his author's time; and this looks well: though the discovery be much of the same kind, with that of the Fool in KING LEAR;

"Then comes the time, who lives to see't,

"That going shall be us'd with feet."

But, perhaps, there was no Irony intended here: for Falstaffe might very naturally say, on seeing Sir W. B. dead; Here's no vanity: i. e. This is past jesting; This is a serious affair.

EXAMP. XX. Vol. 4. P. 283. 2 HENRY IV.

"As flaws congealed in the spring of day] Alluding to the opinion of some philosophers; that "the vapors being congealed in the air by the cold, " (which is most intense towards the morning) and "being afterwards rarefied and let loose by the "warmth of the sun, occasion those sudden im-
petuous

“petuous gusts of wind, which are called *flaws*.”
WARB. after the Oxford editor.

The appearance of philosophical learning here misled Mr. Warburton to adopt this note of the Oxford editor’s, notwithstanding the absurdity of *winds* being *congeled*; which seems borrowed from Sir John Mandeville, who tells us of sighs, oaths, and tunes being frozen up for some time, and afterwards *let loose by the warmth of the Sun*: but they neither of them understood the meaning of the word in this place; which seems to be the small blades of ice, which are struck on the edges of the water in winter mornings; and which I have heard called by that name.

EXAMP. XXI. Vol. 4. P. 265. 2 HENRY IV.

“Philosopher’s *two* stones] One of which was an
“universal medicine, and the other a transmuter of
“baser metals into gold.” WARB.

But the *Panacea* was not a stone, but a potable medicine; which therefore Mr. Warburton should have taken care to have *congeled*, as he did the *winds* above, before he gave it the denomination of a stone. The meaning is, *twice the worth* of the philosopher’s stone.

EXAMP. XXII. Vol. 4. P. 303. 2 HENRY IV.

—“We will eat a last year’s pippin of my own
“grafting, with a dish of carraways.”

Who would imagine, that history and literature should be brought-in by head and shoulders, to explicate the meaning of *a dish of carraways*? But what cannot a great critic do? Mr. Warburton having, with a becoming gravity, informed us, that carraways
are

are "a comfit or confection, so called in our au-
 "thor's time;" (and I suppose, both before and
 since his time too) adds, that "a passage in De
 "Vigneul Marville's *Melanges d'Histoire et de*
 "Litt. will explain this ODD TREAT:" and so
 quotes the passage, which is not worth transcribing.
 But why does he think it so *odd a treat*? It is strange,
 that Mr. Warburton's good mother should never
 have treated master with so common and excellent
 a regale, as a roasted apple and carraways; sure he
 was a naughty boy, or has forgotten his mother's
 kindness to him.

EXAMP. XXIII. Vol. 4. P. 381. HENRY V.

—— "their gesture sad,
 " *Investing* lank lean cheeks, and war-worn coats,"
 &c.

"A gesture *investing* cheeks and coats, is nonsense.
 "We should read,

" *Invest in* lank lean cheeks,
 " which is sense; i. e. their sad gesture was cloathed,
 " or set off, in lean cheeks, and worn coats. The
 " image is strong and picturesque." WARB.

Whether gestures *investing* cheeks and coats, or
 gestures *invest in* cheeks and coats, has the more
sense in it, not to mention *strength* and *painting*; is a
 question worthy of our Professed Critic: but, in the
 mean time, as he has determined in a like case,
 Vol. 7. P. 180. "Nonsense for nonsense, the old
 " should keep its ground; as being in possession."

EXAMP. XXIV. Vol. 5. P. 148. 3 HENRY VI.

"O boy! thy father gave thee life too soon."
 "Because, had he been born later, he would not now
 "have been of years to engage in this quarrel.
 "And

“ And hath bereft thee of thy life too late] i. e.
 “ he should have *done it*, by not bringing thee into
 “ being; to make both father and son thus mi-
 “ serable. This is the sense; such as it is.”—

WARB.

Such as it is indeed! He should have taken away
 life, before he had given it!

The father, having killed his son, is lamenting
 those times of misery and confusion, occasioned by
 the civil war: the general purport of these lines,
 therefore, seems to be no more than this; That, in
 such disastrous times, a short life is the most desira-
 ble; and, the sooner one is out of them, the better.
 There is a passage much of the same cast, in Tar-
 quin and Lucrece. Stanz. 258.

O! quoth Lucretius, I did give that life;
 Which she too early and too late hath spilled.

EXAMP. XXV. Vol. 5. P. 165. 3 HENRY VI.

“ O but impatience *waiteth on true sorrow*,
 “ And see, where comes the breeder of my sorrow.”

“ How does impatience *more particularly* wait on
 “ true sorrow? On the contrary, such sorrows as
 “ the Queen’s, which came gradually on through a
 “ long course of misfortunes, is generally less impa-
 “ tient; than that of those, who have fallen into sud-
 “ den miseries. The true reading seems to be,

“ O but impatience WAITING RUES TO-MORROW.”
 &c.

“ i. e. when impatience waits and solicits for redress,
 “ there is nothing she so much dreads, as being put-
 “ off till to-morrow: (a proverbial expression for
 “ procrastination)” &c. WARB.

And

And so—Face about, and as you were before ; for it appears at last, that impatience *did* particularly wait on the Queen's sorrow. And we learn also ; that putting-off till to-morrow, which is the English of procrastination, is a proverbial Expression for it.

EXAMP. XXVI. Vol. I. P. 119. MIDSUMMER
NIGHT'S DREAM.

“ Then, for the third part of a *minute*, hence.”

“ We should read the third part of the *midnight*.

“ The common reading is nonsense. Possibly

“ Shakespear might have used the French word
“ *minuit*.” WARB.

The common reading, says Mr. Warburton, is *nonsense*. And so, because he does not think the third part of a minute long enough, he would read *midnight* ; i. e. for the third part of an instant, an indivisible point of time. But his *fatal* French led him into this blunder. “ Possibly Shakespear might have used the French word *minuit*.” He seems to be very little acquainted with Shakespear ; who could make such a nonsensical conjecture.

EXAMP. XXVII. Vol. 6. P. 116. KING LEAR.

“ Whose face 'tween her forks presages snow,”
&c.

—“ Whose face 'tween her forks] i. e. her hand
“ held before her face, in sign of modesty, with the
“ fingers spread out, forky.” WARB.

The construction is not, “ whose face between her
“ forks,” &c. but, “ whose face presages snow,” &c.
the following expression, I believe, every body but
Mr.

Mr. Warburton understands ; and He might, if he had read a little farther ; which would have saved him this ingenious note. See in TIMON, Vol. 6. P. 222.

“ Whose blush doth thaw the consecrated snow,
“ That lies on Dian’s lap —

EXAMP. XXVIII. Vol. 2. P. 417. TAMING OF
THE SHREW.

“ Please ye we may CONTRIVE this afternoon.”

“ Mr. Theobald asks, *what* they were to contrive?
“ and then says, a foolish corruption possesses the
“ place ; and so alters it to *convive*.—But the com-
“ mon reading is right ; and the critic was only ig-
“ norant of the meaning of it. *Contrive* does not
“ signify here to *project*, but to *spend* and *wear-out*.
“ As in this passage of Spenser,

“ *Three ages, such as mortal men CONTRIVE.*” —
WARB.

I should think ; there is no need either of Mr. Theobald’s *convive*, or of Mr. Warburton’s new explication of *contrive* ; if indeed it be not more properly a new word. If he had attended to the context, he might have answered his brother Critic’s question ; *what* they were to contrive ? They were to *contrive* means jointly to gratify Petruchio, for making room for their courtship, by taking-off the elder sister Catherine.

“ But, says Mr. Warburton, *contrive* does not
“ signify here to *project* ; but to *spend*, and *wear out*.
“ As in this passage of Spenser,

“ *Three ages, such as mortal men CONTRIVE.*”

Con-

Contrive, Skinner says, comes from *controuver**; and he renders it *excogitare, fingere*. In which sense, if I am not mistaken, Spenser uses it in the passage quoted; "Three ages, such as men generally *compute* or *reckon* them."

If it did signify to *spend* or *wear-out*, which will require more proof than this passage; it must be formed from the verb *contero*, and from the preterperfect tense of that verb, *contrivi*; and I do not at present recollect any English verbs, formed from the preterperfect tense of the Latin; except such as have come to us through French words so formed, as *propose, impose, &c.* But here is a discovery, which if Mr. Warburton will make good, I will even forgive him all the injuries he has done to Shakespear. This passage is quoted from the ELEVENTH book of Spenser; so that he has recovered, I hope, the six books, which have been so long lamented as lost in the Irish sea: for thus he quotes it—"FAIRY QUEEN, Book xi. Chap. 9." Now, notwithstanding that unfortunate *chapter*, which shocks one a little; no body will imagine, that Mr. Warburton, who is so accurate a *collater*, and makes use of *no indexes*, or *second-hand* quotations; though in an outlandish Italian book he might take *Decade* and *Novel* for *December* and *November*: yet in one of our own poets, whom he has so much studied, could mistake B. II. C. 9. for BOOK the ELEVENTH, CHAPTER the NINTH. Perhaps, the latter books may be written in *Chapters*, not *Cantos*, as those printed are; but he should have quoted VERSE 48 too.

* As *Retrieve* also, which he spells *Retrive*, does from *Retrouver*.

EXAMP. XXIX. Vol. 6. P. 62. K. LEAR.

——“ if your sweet sway
 “ *Allow* obedience——] Could it be a question,
 “ whether heaven *allowed* obedience? The poet
 “ wrote,

“ *Hallow* obedience,” &c. WARB.

But surely one may as well question, whether heaven *allows* obedience; as whether it *hallows*, i. e. sanctifies, it. It is strange, that a man of learning should imagine; that the word *if* here implies *doubting* or *questioning*. The form of the expression is elliptical; but, when the words left-out are supplied, it implies not *doubting*, but strong *affirmation*.

“ If you do love old men—(which you surely do)

“ If your sweet sway allow obedience (which it
 “ undoubtedly does; nay more, it commands it)

“ If you yourselves are old—(which you certainly are)

“ Make it your cause.”

Does Mr. Warburton imagine; that, when Nisus says,

“ Si qua tuis unquam pro me pater Hirtacus aris

“ Dona tulit, sique ipse meis venatibus auxi;”

when Calchas makes the same sort of address to Apollo, in the first book of Homer's Iliad;

Or, when Anchises says,

“ Jupiter omnipotens, precibus si flecteris ullis”—

That the one had the least doubt, whether Jupiter was ever moved by prayer; or that the others questioned, whether or no they themselves had ever sacrificed to Diana or Apollo?

EXAMP.

EXAMP. XXX. Ibid. p. 67.

—"touch me with noble anger."

Here our Profess'd Critic, in order to introduce a super-subtle and forced explanation of his own, is searching after knots in a bulrush.

Can any thing be more intelligible, more pertinent, or finer, than this sentiment of Lear's?

"If you, ye gods, have stirred my daughters' hearts against me; at least let me not bear it with any unworthy tameness! but *touch me with noble anger*; let me resent it with such resolution, as becomes a man;

—"and let not *woman's* weapons, water-drops, stain my *man's* cheeks."

What need is here for Mr. Warburton's recondite learning, about what the ancient poets said concerning the misfortunes of particular families?

EXAMP. XXXI. Vol. 7. P. 117. ANTONY AND CLEOPATRA.

"And soberly did mount an † *arm-gaunt* steed]
"i. e. his steed worn *lean* and *thin* by much service in war. So Fairfax,
"His *stall-worn* steed the champion stout be-
"strode." WARB.

Mr. Warburton here seems to have stolen Don Quixote's Rosinante, to mount the demy Atlas of *this* earth; as Cleopatra calls him just before. Where

† I have sometimes thought; that the meaning may possibly be, *thin-shouldered*; by a strange composition of Latin and English:—*gaunt* quoad *armos*—and I have been since told; that Mr. Seward makes the same conjecture occasionally, on a passage in Beaumont and Fletcher.

is the propriety of this ; that a man, who commanded so large a part of the world, should have only a *lean, thin, worn-out* horse, to carry him to a battle ; which was to decide, whether he should be master of the rest or not ? However, he seems to have matched him well ; with one from *Farefax*, who is *stall-worn*.

“ A different cause, says parson Sly,

“ The same effect may give.” PRIOR.

One is worn-out with too much action, the other with standing still. They seem neither of them to have been troubled with the distemper called OATS* ; and one may reasonably suspect, that their grooms gave them foul play.

But Mr. Warburton, who made this match, has played us a Yorkshire trick ; and the odds are prodigiously on old Fairfax's side : for when I come to look upon him in his stable, he is really not a *stall-worn*, but a *stalworth* steed ; now STALWORTH, or STALWART, for it is written both ways, signifies *bold, courageous, strong*.

“ Wherefore this worthy *stalwart* Hercules,”

Gawin Douglas's *Æneis*, p. 249. l. 45. *Et alibi* ; and in his Glossary he explains it, *Chalybei animi, stabilis et firmi animi, &c.*

EXAMP. XXXII. Vol. 8. P. 191. HAMLET.

—“ Nay, then let the Devil wear black ; FOR I'll
“ have a suit of fables] The conceit of these words
“ is not taken. They are an ironical apology for
“ his mother's chearful looks: Two months were
“ long enough in conscience to make any dead husband
“ forgotten. But the editors, in their non-

* See the Glossary, at the word *Oats*.

“ senfical

“ sensical blunder, have made Hamlet say just the
 “ contrary. That the Devil and he would both go
 “ into mourning; though his mother did not. The
 “ true reading is this; *Nay, then let the Devil wear*
 “ *black, ’FORE I’ll have a suit of sable.* As much as
 “ to say, *Let the Devil wear black for me; I’ll have*
 “ *none.* The Oxford editor despises an emendation
 “ so easy, and reads it thus; *Nay, then let the Devil*
 “ *wear black; for I’ll have a suit of ermine.* And you
 “ could expect no less; when such a critic had the
 “ dressing of him. But the blunder was a pleasant
 “ one. The *senseless* editors had wrote *sables*, the
 “ *fur* so called, for *sable, black*; and the critic only
 “ changed this for that: by a like figure, the com-
 “ mon people say; *You rejoice the COCKLES of my*
 “ *heart,* for *MUSCLES of my heart*; an unlucky mis-
 “ take of one shell-fish for another.” WARB.

This is, as Mr. Warburton says of Sir Thomas Hanmer, Vol. 2. p. 346. *amending with a vengeance.* If every passage, which our professed Critic does not understand, must thus be altered; we shall have, indeed, a complete edition of Shakespear. In this note, which I have quoted at length, that the reader may see the whole strength of Mr. Warburton’s reasoning; I know not which to admire most: the consistency of his argument, the decency of his language, or the wit of his lenten jest about shell-fish, which makes so proper a conclusion.

The original reading is,

—“ *Nay, then let the Devil wear black; for I’ll*
 “ *have a suit of sables.*” Mr. Warburton acknow-
 ledges, that the word *sables* signifies a *fur* so called;
 and every body knows, that they are worn by way
 of finery in that country. Nay, he himself, in this
 1 3 very

very play, p. 236. speaking of these same *sables*, says;
 “ they import, that the wearers are rich burghers
 “ and magistrates.” He says, moreover, that the
 true reading (whatever it be) is “ as much as to
 “ say, *Let the Devil wear black for me; I’ll have*
 “ *none.*” Now I will leave it to any body to judge,
 whether this true meaning be not expressed in the
 common reading; and then to determine, *whose* is
 the nonsensical blunder, and *who* is the senseless editor.

EXAMP. XXXIII. Vol. 3. P. 25. ALL’S WELL
 THAT ENDS WELL.

——“ How shall they credit
 “ A poor unlearned virgin; when the schools,
 “ *Embowell’d* of their doctrine, have left-off
 “ The danger to itself?”

This plainly means, that the physicians had exhausted all their skill. But Mr. Warburton must refine, as follows;

“ *Embowell’d* of their doctrine] The expression
 “ is beautifully fatirical; and implies, that the theories of the school are spun out of the *bowels* of
 “ the professors; like the cobwebs of the spider.”
 WARE.

One would think, our critic’s *brains* were in his *bowels*; when he spun this note.

EXAMP. XXXIV. Vol. I. P. 348. MERRY
 WIVES OF WINDSOR.

Falst. “ Well, I am your theme; you have the
 “ start of me; I am dejected; I am not able to answer the *Welch flannel*,” &c.

——“ the *Welch flannel*] Shakespear possibly wrote
 “ *flamen*. As Sir Hugh was a choleric priest, and
 “ apt

“ apt to take fire, *flamen* was a very proper name;
 “ it being given to that order of Latin priests, from
 “ the *flame-coloured* habit.” WARB.

Bene qui conjiciet, vatem hunc perhibebo optimum,
 says Dr. Newton; in laud of that happy skill in di-
 vination, which Mr. Warburton boasts of in his
 motto*; and of which he gives us so extraordinary a
 sample in this learned note.

Flannel is the chief manufacture of Wales, and
 probably might make part of Sir Hugh's dress; and
 it is in allusion to this, that Falstaff calls him *Welsh*
flannel. But the reason Mr. Warburton gives for
 his correction, is as good as the correction itself;
 “ the name *flamen* being given to that order of La-
 “ tin priests, from the *flame-coloured* habit.” But
 Festus, *de verborum significatione*, would have told
 him; “ *Flamen* dialis dictus, quod *filo* assidue ve-
 “ letur; indeque appellatur *flamen*, quasi *filamen*.”
 And Varro *De linguâ Latinâ* — “ quòd — caput
 “ cinctum habebant *filo*, *flamines* dicti.” The same
 faith old Bishop Isidore, in his chapter of *Clerks*.

EXAMP. XXXV. Vol. 7. P. 51. JULIUS CÆSAR.

——“ here thy hunters stand

“ Sign'd in thy spoil, and crimson'd in thy *lethe*.

“ Mr. Theobald says, the Dictionaries acknowledge
 “ no such word as *lethe* —— After all this pother,
 “ *lethe* was a common French word, signifying death
 “ or *destruction*; from the Latin *lethum*.” WARB.

A very common word indeed, which the Dictio-
 naries do not acknowledge; for this Mr. Warbur-

* —— Quorum omnium interpretes, ut Grammatici, Poetarum
 proximè ad eorum quos interpretantur divinationem videntur ac-
 cedere. Cic. de Divin.

ton does not deny. They give us indeed *leth*, a *last of berrings*; if that will serve his turn. One would expect; that he, who is only learning French, should give us some better authority than his own for this *common* French word; and, to do him justice, so he does; after his manner.

“ So in ANTONY AND CLEOPATRA, he (Shakespeare) says,

——“ Even to a *lethied* dulness.”

That is, because Shakespeare has made an English word from the Latin *letum*, death; or *Lethe*, the river of oblivion; *therefore lethe* is a common French word; which I think is a very mean, or, as our critic explanes it in K. LEAR, Vol. 6. P. 97. a very * *mediocre* argument.

EXAMP. XXXVI. Vol. 2. P. 5. MUCH ADO ABOUT NOTHING.

——“ If he have wit enough to keep himself *warm*, “ let him bear it for a difference between himself “ and his horse.] But how would that make a “ difference between him and his horse? We “ should read—keep himself *from harm*.” WARB.

The reason for this alteration is pleasant——“ because it is the nature of *horses*, when wounded, “ to run upon the point of the weapon.” i. e. Because horses, when they have gotten harm, have not wit enough to keep themselves from harm. It is a proverbial expression. Shakespeare alludes to it

* Our mean] i. e. moderate, mediocre condition.

again,

again, in *The Taming of the Shrew.* Vol. 3.
P. 427.

“ Catharine. Am I not wise ?

“ Petruchio. Yes ; keep you warm.”

EXAMP. XXXVII. Vol. 2. P. 34. MUCH ADO
ABOUT NOTHING.

—past the *infinite* of thought] “ Human thought
“ cannot sure be called *infinite*, with any kind of
“ figurative propriety. I suppose, the true read-
“ ing was, *definite*.” WARB.

Whatever the impropriety may be of applying
this term to *finite*, and even *trifling* things ; the
practice is so common, that it is almost a shame
to quote any proof of it ; yet I cannot forbear
giving One from Mr. W.’s own Preface, P. ix.
where, speaking of the two poetical Editors of
Shakespear, he says—

“ The proprietors, not discouraged by their first
“ unsuccessful Effort, in due time made a second ;
“ and, tho’ they still stuck-to their Poets, with
“ *infinitely* more success, in their choice of Mr.
“ Pope.”

So that this, it seems, was only a sudden fit of
humility in Mr. W ! And though Human Thought
itself be unworthy of the term *infinite* ; yet the
success of a *Bookseller*, in his choice of a *Critic* for
Shakespear, may, without impropriety, be so call-
ed ; and That, (which makes it still more extra-
ordinary) even before the choice fell on Mr. W.

EXAMP. XXXVIII. Vol. 2. P. 411. THE TAMING
OF THE SHREW.

“ Few words suffice ; and therefore, if you know
“ One rich enough to be *Petruchio*’s wife ;

(As

“ (As wealth is burden of my wooing dance)
 “ Be she as foul as was *Florentius’* Love,
 “ As old as *Sibyll*, and as curst and shrewd
 “ As *Socrates’* *Xantippe*, or a worse,
 “ She moves me not ; or not removes, at left,
 “ Affection’s edge in me.” —

“ This man is a strange talker. He tells you,
 “ he wants *money* only : yet, after this, of *affection’s*
 “ edge being so strong in him ; that nothing can a-
 “ bate it. — The true reading, I am persuaded, is —
 “ Affection *sieg’d* in coin — i. e. seated, placed,
 “ fixed. This makes him speak to the purpose ;
 “ that his *affection* is all love of *money*.” WARB.

And why may not this love of money be *that* affection ; whose edge, he says, nothing can abate ?

There is but one thing wanting, to make us receive Mr. W.’s alteration. Let him but prove, that this man is, as he calls him, a *strange talker* ; and then no-body will deny, that the expression — *Affection sieg’d in coin*, will very well fit his mouth.

EXAMP. XXXIX. Vol. 4. P. 124. 1 HENRY IV.

“ If I travel but *four foot* by the *square* further
 “ on foot, I shall break my wind.] The thought
 “ is humorous ; and alludes to his bulk : Insinu-
 “ ating, that his legs being *four foot* asunder, when
 “ he advanced *four foot*, this put together made
 “ *four foot square*.” WARB.

According to this known rule, let us measure the leap of the dancer in the WINTER’S TALE, Vol. 3. P. 347. who jumped twelve foot and a half *by the square*, i. e. twelve foot and a half *forwards*, and as much *sideways*. But whether he did this, by jumping in the diagonal ; or whether he carried

carried his legs twelve foot and a half asunder; is not very easily determined.

For want of attending to this mensuration, a very fine piece of humour, also, will be lost to the reader in 2 HEN. IV. Vol. 4. P. 279. where *Falstaff* says to Prince *John of Lancaster*—"I speeded hither with the very extremest inch of possibility."—Insinuating, without question, that on this occasion of the battle he travelled by the *inch square* (for, though *square* be not expressed here, I am persuaded it is understood :) and carried his legs not above an inch asunder. An extremely natural posture for a coward in a battle!

By the *square* in both places, it is evident that Shakespear means nothing more than a common Measure, or Foot-Rule. Milton has used the word *square* in the same manner, for measure *simpliciter*. *Comus*, l. 339.

Eye me, blest Providence, and *square* my trial
To my proportioned strength——

EXAMP. XL. Vol. 6. P. 334. MACBETH.

"As whence the Sun *gives* his reflection] Here
"are two readings in the copies, *gives*, and '*gins*;
"i. e. begins. But the latter, I think, is right.—
"&c." WARB.

Mr. W. in many of his notes, is fond of giving us a taste of his knowledge in his philosophy: how happily the reader may judge, in some measure, from the very long note on this passage; Some particulars of which are worth examining. e. g.

"That storms generally come from the *East*, is
"founded on observation. The natural and con-
"stant motion of the ocean is from East to West;
"and

“ and the Wind has the same direction. Varen.
 “ Geograph. lib. i. cap. 14. prop. 10. See also
 “ Dr. Halley’s account of the Trade-winds and
 “ Monsoons.” WARB.

The Captain, who is the speaker here, if he had been a sea captain, would have known, that neither of these assertions are true; except between the Tropics. See Dr. Halley’s account of the Trade-winds and Monsoons. The most frequent and most violent storms, in these parts of the world, are from the South-West, not from the East.

“ It is no wonder, that storms should come most
 “ frequently from that quarter [the East]; or that
 “ they should be most violent: because there is a
 “ concurrence of the natural motions of Wind and
 “ Wave.” WARB.

The exact *contrary* of this is the truth. The most violent agitations being caused by the opposition of Wind and Wave: i. e. when the Wind blows one way, and the Tide moves the other.

“ The Sun may *give* its reflection in *any* part of
 “ its course above the horizon; but it can *begin* it,
 “ only in *one*.” WARB.

It were to be wished, that Mr. W. would inform us; where that *one* part above the horizon is, in which the Sun may *begin* his course.

“ The Rainbow is no more a reflection of the Sun,
 “ than a Tune is a Fiddle.” WARB.

There is, I suppose, (as Mr. W. says of Sir T. H. Vol. 3. P. 157) some conceit in this simile of the Fiddle; but it lies so deep, that the reader has reason to wish he could have explained his own meaning. As for the assertion itself, it shews
 great

great ignorance ; for the Rainbow is really nothing else, but the reflected image of the Sun, optically deformed. But that Mr. W. should have no notion how this can be, will be no matter of wonder to any one ; who reads that notable note (in Richard II. Vol. 4. P. 35.) concerning a certain mathematical recreation in Optics ; where he gives us all He knows about figures optically deformed.

All this deluge of philosophy is poured-in upon us, only to support a *wrong* reading ; and thereby obscure and confound a very beautiful and a very apposite similitude. The whole passage, with what I doubt not is the true meaning of it, is thus :

As, whence the Sun *gives* his reflection,
Shipwrecking storms and direful thunders break ;
So from that Spring, whence Comfort seem'd to
come,

Discomfort well'd. ——— i. e. Discomfort and Comfort came from the same Spring ; just as those dreadful accidents of Storms and Thunder come from the same place, from whence procedes, the greatest of earthly blessings, the Light of the Sun : viz. from the heavens, the Sky.

EXAMP. XLI. Vol. 6. P. 351. MACBETH.

“ *King.* This castle hath a pleasant seat ; the Air
“ Nimbly and sweetly recommends itself
“ Unto our *gentle senses*.——

“ *Banq.*——This guest of summer,
“ The temple-haunting martlet, does approve,
“ By his lov'd mansionry, that heaven's breath
“ *Smells* wooingly here——] How odd a cha-
“ racter is this of the Air, that it could recom-
“ mend

"mend itself to *all* the senses; not excepting the
 "Sight and Hearing? Without doubt we should
 "read,

"Unto our *general sense*—— meaning touch or
 "feeling: which, not being confined to one part,
 "like the rest of the senses, but extended over the
 "whole body; the poet, by a *fine* periphrasis, calls
 "the *general sense*." WARB.

Here the sense of feeling is become a *general*
 Sense; which in *King Lear* he seems to think was
 entirely confined to one part. See P. 98. Unless per-
 haps he may there allude to the distich of *Mat.*
Prior.

The bully beat, and happy lover
 Confess, that feeling lies all over. *Alma*.

But to the passage. Why will Mr. W. needs
 have it, that—*senses*—necessarily implies—all the
 senses? and again, supposing it does mean so, How
 came the difficulty about Sight and Hearing parti-
 cularly, into his head? as if a man could not see,
 whether it was a fine day or no; or hear, whether
 the wind blows! There's two, the most desperate,
 of his five senses, which have the Air for their Ob-
 ject. Mr. W. himself allows feeling; and talks a-
 bout—*recreating the fibres*—very much in the stile of
 a Quack-Doctor's bill. *Banquo's* Martlet will stand-
 up for Smelling. And so at last we may apply to
 Mr. W. what *Beatrice* (in MUCH ADO ABOUT NO-
 THING, Vol. 2. P. 5.) says of Signior *Benedick*;—'in
 'this conflict four (at least) of his five wits go halt-
 'ing off; and now must the whole man be govern-
 'ed with one'——. And unluckily too, that one
 is—his *Taste*!

EXAMP.

EXAMP. XLII. Vol. 7. P. 253. CYMBELINE.

"——— the twinn'd stones

"Upon *th'* unnumber'd beach"——

The beach is called unnumber'd, from the stones upon it being numberless. Shakespear very probably had in his eye his own beautiful description of Dover cliff in KING LEAR; where he speaks of

"——— the murmuring surge,

"That on *th'* unnumber'd idle pebbles chafes."

which line is indeed a comment on this before us. Yet our professed Critic will needs call it Nonsense; and says, "Sense and Antithesis oblige us to read;

"upon the *bumbled* beach —— i. e. because insulted with the flow of the tide." WARB.

EXAMP. XLIII. Vol. 8. P. 334. OTHELLO.

"Tis as I should entreat you wear your *gloves*]
"Absurd. We should read, *cloths*." WARB.

How rarely our bashful Desdemona is come-on, since P. 298; where our mealy-mouthed Critic seems to imagine that it would be an * indecorum in her to think that Othello ever pulled-off his cloths: whereas here it is a matter of indifference to her modesty, whether he ever puts them on.

The sense requires, that the circumstance she mentions should be extremely trivial; therefore the old reading is preferable, and not absurd.

EXAMP. XLIV. Ibid. P. 298.

"My downright violence *and storm of fortunes*]

* See CAN. XII. Ex. IV.

"But

“ But what violence was it that drove her to run
“ away with the Moor? We should read—

“ My down-right violence *to forms, my fortunes.*”
WARB.

A critic by profession is, I suppose, a character too grave and pompous ever to be violently in love.

Downright violence means the unbridled impetuosity, with which her passion hurried her on to this unlawful marriage; and *form of fortunes* may signify the hazard she thereby run, of making shipwreck of her worldly interest. Both very agreeable to what she says a little lower.

——To his honours and his valiant parts
Did I my soul and fortunes consecrate.

EXAMP. XLV. Ibid. P. 278.

As when by night and negligence the fire
Is *spied* in populous cities.——]

“ This is not sense; take it which way you will.
“ If *night* and *negligence* relate to *spied*, it is absurd
“ to say—the fire was *spied* by *negligence*. If *night*
“ and *negligence* refer only to the time and occasion,
“ it should then be *by night*, and *thro’ negligence*:
“ otherwise the particle *by* would be made to signify
“ *time*, applied to one word; and *cause*, applied to the other. We should read therefore—
“ is *spred*—; by which all these faults are avoided.”
WARB.

The plain meaning is, not—the fire was *spied* by negligence; but—the fire, which came by night and negligence, was *spied*.— And this double meaning to the same word, is common to Shakespeare with all other writers; especially where the
word

word is so familiar a one, as this in question. *Ovid* seems even to have thought it a beauty, instead of a defect.

EXAMP. XLVI. Ibid. P. 277.

“ ———Must be *led* and calm’d.—] Thus the old
“ Quarto. The 1st Folio reads *belee’d*: but that
“ spoils the measure. I read *let*, hindered.” WARB.

Belee’d is by far the best reading of the three.
But it spoils the measure ! says Mr. W.

“ Christian and heath’n must be belee’d and
“ calm’d.”

’Tis strange that Mr. W, after having so often jumbled together such throngs of consonants, as are enough to throttle a Hottentot ; should at last be so very nice, as not to endure the word *beath’n* in one syllable.

EXAMP. XLVII. Vol. 8. P. 75. ROMEO AND JULIET.

Oh now I *would* they *had* chang’d voices too.]

“ The *toad* having very fine eyes, and the *lark*
“ very ugly ones, was the occasion of a common
“ saying among the people, that the toad and lark
“ had chang’d eyes. To this the speaker alludes.
“ But sure she need not have *wished*, that they had
“ changed *voices* too. The lark appeared to her
“ untunable enough in all conscience : As appears
“ by what she said just before,

“ It is the lark that sings so *out of tune* ;

“ Straining *harsh discords*, and *unpleasing sharps*.

“ This directs us to the right reading. For how
“ natural was it for her after this to add,

K

“ Some

146. *The Canons of Criticism.* Can. VIII.;

“Some say, the lark and loathed toad change eyes
“O, now I *wot* they have chang’d *voices* too.

“i. e. the lark sings so harshly, that I now perceive the toad and she have chang’d *voices* as well
“as *eyes*.” WARB.

Mr. W. seems to have no great notion of what she was *wishing* for. The lark had given her lover notice of the Morning; so she wishes, that the toad and lark had chang’d voices; because the toad’s croaking is a sign of Night, and the lark’s singing of the Morning.

EXAMP. XLVIII. Vol. 8. P. 288. OTHELLO.

“As in these cases, where *they aim* reports.] These
“Venetians seem to have had a very *odd* sort of
“persons in employment; who did all by *hazard*,
“as to what and how they should report; for this
“is the sense of man’s *aiming reports*. The true
“reading without question is,

—Where *the Aim* reports.

“i. e. where there is no better ground for information, than *conjecture*.” WARB.

Mr. W. may puzzle his own head, as much as he pleases, with calling the *same* thing, *conjecture* in one place, and *hazard* in another*; but the sensible reader will think a professed critic as *odd* a sort of person in employment, as any Venetian of them all; unless he tells us, why *an Aim* (subst.) may signify a conjecture, when *to aim* (verb.) wont signify *to conjecture*.

* See P. 191.

EXAMP.

EXAMP. XLIX. Vol. 8. P. 248. HAMLET.

"Yet here she is allow'd her *virgin rites*,
 "Her *maiden strewments*—] The old Quarto
 "reads, *virgin Crants*, evidently corrupted from
 "*Chants*; which is the true word. A *specific* ra-
 "ther than a *generic* term being here required, to
 "answer to *maiden strewments*." WARB.

I suppose, because *generic* comes from *genus*, and that from *gigno*; a word, improper to be us'd on so *maidenly* an occasion: for else, her *maiden strewments*, seems only to be specifying what is meant by her *virgin rites* in general. But, however that be, Mr. W. is certainly very unlucky, in taking the word *chants*. He had better have pitched upon *grants*, *wants*, *pants*, or any other, provided it rhymes to *chants*; because it should seem by the very next speech of the Priest, that these same *chants* were the only things that were deny'd her.

We should profane the service of the dead,
 To sing a *requiem*, and such rest to her,
 As to peace-parted souls.——

If Mr. W.'s reading be approved, we should, to restore *integrity*, make a slight alteration in the latter line; and read

Her maiden *'struments*——
 for *instruments*. Music, not only vocal, but instrumental also.

C A N O N IX.

He may interpret his Author so ; as to make him mean directly contrary to what He says.

EXAMPLE I. Vol. 3. P. 331. WINTER'S TALE.

" 'Fore the RED blood reins in the winters PALE.

" i. e. Before the PALE winter reins in the RED of
" *youthful blood.*" WARB.

EXAMP. II. Ibid. P. 347.

—" three swineheards, that have made them-
" selves all *men of hair* ; they call themselves *saltiers*."
that is, who have made themselves all over hairy,
(probably with goats skins ;) they call themselves
satyrs.

But the servant's blunder in the name occasioned
Mr. Warburton's making one in the sense. I sup-
pose, *Saltiers* put him in mind of *saltare* ; that, of
skipping and *bounding* ; and *bounding*, of *tennis-balls* ;
which produce this learned note :

" *all men of hair*] i. e. nimble ; that leap, as if they
" rebounded. The phrase is taken from tennis-
" balls, which were stuff'd with hair." WARB.

EXAMP. III. Vol. 3. P. 118. TWELFTH NIGHT.

" That breathes upon a bank of violets
" Stealing, and giving odor—] — It may al-
" lude to another property of music, where the
" *same strains* have a power to excite pain or plea-
" sure ; as the state is, in which it finds the hearer.
" Hence Milton makes *the self-same strains* of Or-
pheus

“*pheus* proper to excite both the affections of mirth
“and melancholy, just as the mind is then dispo-
“sed. If to mirth, he calls for such music;

“That Orpheus’ self may heave his head,
“From golden slumbers on a bed
“Of heap’d Elysian flow’rs, and hear
“Such strains,” &c,

“If to melancholy —

“Or bid the soul of Orpheus sing
“Such notes, as, warbled to the string,
“Drew iron tears down Pluto’s cheek,” &c.

WARB.

Which *self-same* strains of *Orpheus* are, in the first instance, what are performed by another person, and Orpheus is only a hearer of; in the other, Orpheus sings himself.

EXAMP. IV. Vol. 4. P. 117. 1 HENRY IV.

“He apprehends a world of figures here] This,
“I suppose, alludes to what he had said before, of
“unclasping a secret book.” WARB.

Then, *I suppose*, this secret book must be a book of accounts; since it held a world of figures. But, be it what it will, Hotspur’s impatience had not suffered his uncle Worcester to unclasp or even to produce it as yet; so that whatever he saw, it was nothing in that secret book.

These figures therefore mean shapes created by Hotspur’s imagination; but not the form of what he should attend; viz. of what his uncle had to propose.

EXAMP. V. Vol. 5. P. 39. 2 HENRY VI.

“For by his *death* we do perceive his guilt]
K 3 “*Death*

"*Death* for defeat. Because, by the laws of duel,
 "he that was defeated, was executed in consequence
 "of it." WARB.

Here Mr. Warburton is killing a dead man ; for,
 if this note means any thing, it means to inform
 us ; that the *armourer* was not killed, but only
conquered ; knock'd-down indeed with the sand-
 bag, but was to be hanged afterwards ; yet, only
 six lines above, his own text declares that he *dies*.
 Thus it stands,

"Sound trumpets ; alarum to the combatants.

[*They fight, and Peter strikes him down.*

ARM. "Hold, Peter, hold ; I confess, I confess
 "treason." [*dies.*

But our Profess'd Critic seldom sees an inch be-
 yond his nose, in matters that lie plainly before
 him ; while he is hunting for refinements, which
 his author never thought of.

EXAMP. VI. Vol. 3. P. 426. KING JOHN.

"*Constance.* Lewis, stand fast ; the Devil tempts
 "thee here
 "In likeness of a new *untrimmed* bride."

"a new *untrimmed* bride] Mr. Theobald says ;
 "that, as *untrimmed* cannot bear any signification
 "to square with the sense required, it must be cor-
 "rupt ; therefore he will cashier it, and read *and*
 "*trimmed* ; in which he is followed by the Oxford
 "editor : but they are both too hasty. It squares ve-
 "ry well with the sense ; and signifies *unsteady*. The
 "term is taken from navigation. We say, in a
 "similar way of speaking, *not well manned*." WARB.

I am

I am afraid, Mr. Warburton, with all his gravity here, will be found to have made more haste than good speed. *Unsteady*, which is no great recommendation of a bride, cannot *square well* with the sense; where the speaker designs to express a *strong* and *irresistible* temptation: but Mr. Warburton is perpetually out in his philosophy, upon this subject. Nor, though the term should be taken from Navigation, (which I see no reason for in this place;) does the *trim* of a ship signify its ballast; but its sails, colors, and pendants: and so he himself says, in a note of his on the following passage in the MERRY WIVES OF WINDSOR, Vol. I. P. 303.

—"that becomes the ship-tire," &c.] "The *ship-tire* was an open head-dress; with a kind of scarf depending from behind. Its name of *ship-tire* was, I presume, from its giving the wearer some resemblance of a *ship*, as Shakespear * says, *in all her trim*: with all her pennants out, and flags and streamers flying. Thus Milton, in *Samson Agonistes*, paints Dalila—

"Like a stately ship

* * * * *

"With all her brav'ry on, and tackle trim,

"Sails fill'd, and streamers waving,

"Courted by all the winds that hold them play." WARB.

Trim here, and in many other places, means finery: as in I HENRY IV. P. 109.

—"a certain lord, neat, *trimly* dress'd,
"Fresh as a bridegroom"—

K 4

The

* TEMPEST, Vol. I. P. 84.

The very same image as here, a *new* and *trimmed* bride. And from this common signification, it is applied to a ship, when she has all her *bravery* on.

And now let Mr. Warburton judge, whether Lady Blanch appeared before such an assembly, with or without her *trim*.

EXAMP. VII. Vol. 3. P. 369. WINTER'S TALE.

——“so must thy *grave*
“Give way to what's seen now—] “*Grave* for
“*epitaph*.” WARB.

Thy grave here means, thy beauties, which are buried in the grave; the *continent* for the *contents*.

EXAMP. VIII. Vol. 6. P. 348. MACBETH.

——“The raven himself *is* hoarse,
“That croaks the fatal entrance of Duncan
“Under my battlements.”

Here Mr. Warburton, in order to introduce a tedious and impertinent refinement, *supposes* the text to be corrupt; and that we should read,

“The raven himself's *not* hoarse.” WARB.

The reason he gives is somewhat pleasant. “Had
“Shakespear meant *this*, (that the raven is hoarse
“with croaking) he would have expressed his mean-
“ing *properly*; as he knew so well how to do it.”
Had Mr. Warburton looked but to the speech
which this is in answer to, and which occasions this
reflection; he would have seen this messenger (whom
the Queen calls the raven) described as one,

“Who, almost dead for breath, had scarcely more
“Than would make up his message.”

Well

Well then might she call this raven *boarse*; and how Shakespear could find more *proper* words for this, would puzzle Mr. Warburton from all his half learned languages to shew.

EXAMP. IX. Vol. I. P. 276. MERRY WIVES OF WINDSOR.

Nym.—“I have a sword, and it shall bite upon *my NECESSITY* ;” i. e. when I find it *necessary* ; or, when I am reduced to *necessity*.

But Mr. Warburton calls this “an *absurd* passage ;” and, without any *necessity* at all, makes an *absurd* oath of it.

“This absurd passage, says he, may be pointed into sense. I have a sword, and it shall bite—“Upon my necessity, he loves your wife” &c. For which he gives this judicious reason ; “that Nym meant his sword should bite (not upon his necessity, but) upon the highway.” WARB.

EXAMP. X. Vol. I. P. 43. TEMPEST.

—“any strange beast there makes a man] I cannot but think this satire very just upon our countrymen ; who have been always very ready to make Denisons of the whole tribe of the *Pitheci*, and complement them with the *Donum Civitatis* ; as appears by the names in use. Thus *monkey* which, the Etymologists tell us, comes from *monkin*, *monikin*, *homunculus*. *Baboon*, from *babe*, the termination denoting addition and increment ; a large babe. *Mantygre* speaks its original. And when they have brought their *sirnames* [he should have said *surnames*] with them from their native country, as *ape* ; the common
“people

“people have as it were *christened* them, by the addition of *jack-an-ape*.” WARB.

Notwithstanding all this parade of learning, I believe, no body but Mr. Warburton would have thought of this satire upon our countrymen; which is a mere blundering conceit of his own: it is neither just in itself, nor has he the least ground for it from the text. Nay, I will undertake that it may be deduced as fairly from any passage in the *Divine Legation*; as from this of Shakespear, rightly understood.

Trinculo says, “Were I in England now—and
“had but this FISH painted; not a holiday fool
“there, but would give me a piece of silver; there
“would this monster MAKE a man: (i. e. make his
“fortune*) any strange beast there MAKES a man;
“when they will not give a doit to a lame beggar,
“they will lay-out ten to see a dead Indian.”

The satire, we see, is levelled at their extravagant curiosity; not their *adopting the tribe of the pitheci*, or *monkeys*: to which, moreover, this *fish* here mentioned could not very properly be referred.

As for his instances of the *donum civitatis*; as, in order to shew his reading, he calls it; let *monkey* be derived from the Teutonic, MON: They are not the English only, who derive the name of this animal from thence; (if they indeed do:) the Italian *mona*, and the Spanish *munneca*, are from the same fountain; and it is probable, that our *monkey* is derived from this last. If *baboon* comes (as Skinner says, it *perhaps may*) from BABE; the French *babouin*, and the Italian *babbuino* procede from thence too; and

* See instances of Shakespear's using the word in this sense, towards the end of the third Act of THE WINTER'S TALE, Vol. 3 P. 112. Theobald's first edition.

there is no reason for any reflection on the English, particularly, on that account.

As for his *mantygre*, which, he says, *speaks its original*; it does so, but in a language, which Mr. Warburton seems not to understand; MANTICORA (which we corruptly call *mantygre*) is an Indian word; whether original with them, or derived in part from the Arabic, as some, or the Teutonic, as others hold, does not concern the present question: the Greeks and Romans both adopted it; and whether we borrowed it from these or the Indians, we are not answerable for the propriety of its derivation.

I wonder Mr. Warburton, when his hand was in, did not complete his *donum civitatis*; and that, after he had CHRISTENED his *ape*, (a strange expression, by the way, for a clergyman!) he did not derive it from APA, as little children call it, before they can pronounce PAPA.

EXAMP. XI. Vol. 8. P. 141. HAMLET.

"This heavy-headed revel, east and west
"Makes us traduced"——

That is, This heavy-headed revel makes us traduced through the world; but Mr. Warburton says,

"This heavy-headed revel, *east* and *west*"] i. e.
"this revelling, which observes no hours, but continues from *morning* to *night*," &c. WARB.

Had this been the meaning, it should have been from west to east; or, from evening till morning. But common sense, and common English will not serve Mr. Warburton's turn, without refining away the meaning of his author; which is *from one end of the world to another*.

Ex-

EXAMP. XII. In another passage of this play, he has altered the text; so as to make it point-out a distant place: where is neither occasion nor authority for it.

Page 209.

—“Heav’n’s face doth glow
“O’er this solidity and compound mass
“With tristful visage; and, as ’gainst the doom,
“Is thought-sick at the act.”

Queen. “Ay me! what act,
“That roars so loud, and thunders in the *index*?”

Where, I think, it is plain, that Shakespear has used *index*, for *title*, or *prologue* *. So he uses it in K. RICHARD III. Vol. 5. P. 304. “The flattering *index* of a direful page;” or pageant, as others read. And again, in the same play P. 257. “I’ll fort occasion, as *index* to the story we late talk’d of.” So also in Othello. Theob. Vol. 7. P. 412.

“Letchery, by this hand; an *index* and obscure prologue to the history of lust and foul thoughts.”

But Mr. Warburton says, “This is a strange *answer* :” (I thought it had been a *question*) “But the old Quarto brings us nearer to the poet’s sense, by dividing the lines thus :

Queen. “Ay me! what act?

Ham. “That roars so loud, and thunders in the
“*index*.”

“Here we find the Queen’s *answer* very natural.
“He had said, the Sun was thought-sick at the act.
“She says,

* The Index used formerly to be placed at the beginning of a book; not at the end, as now.

"Ay me! what act?"

"He replies (as we should read it)

"That roars so loud, *it thunders to the Indies.*

"He had before said, heaven was shocked at it;

"he now tells her, it resounded all the world over.

"This gives us a *very good* sense; where *all* sense

"was wanting." WARB.

Here Mr. Warburton takes occasion, from what seems a mistaken division of the passage in the old Quarto, to represent an act as *thundering to the Indies*; that is, *making a noise all over the world*, as he explains it; which was probably known only to the murderer himself, and to Hamlet; to whom his father's ghost had reveled it. And, when he has made the mistake, he contrives, as he frequently does, to commend himself; by commending Shakespear for what he never wrote, or thought of; "This, says he, gives us a very good sense; where "all sense was wanting." Modest enough for a "Professed Critic!

EXAMP. XIII. Vol. 7. P. 70. JULIUS CÆSAR.

Cas. "Brutus, bay not me,
"I'll not endure it; you forget yourself,
"To hedge me in; I am a soldier, I,
"Older in practice, abler than yourself
"To make conditions."

Brut. "Go to, you are not, Cassius."

"We are not to understand this, as if Brutus had
"said, *you are not an abler soldier*; which would be
"wrangling on a childish question, beneath the cha-
"racter of Brutus. On the contrary, when Cassius
"had made so unbecoming a boast, Brutus, in his
"reply,

“reply, only reproves him for degeneracy: And
 “he could not do it in words more pathetic,
 “than by saying, *you are not Cassius*; i. e. you are no
 “longer that brave disinterested philosophic *Cassius*,
 “whose character was made-up of honor and pa-
 “triotism; but are sunk down into the impotency
 “and corruption of the times.” WARB.

One may justly say of our critic, as Worcester does
 of Hotspur,

“He apprehends a world of figures here;
 “But not the form of what he should attend.”

If Mr. Warburton had not been giddy with his
 ideas of bravery, disinterestedness, philosophy, ho-
 nor, and patriotism, which have nothing to do here;
 he would have seen, that *Cassius* is the vocative case,
 not the nominative; and that Brutus does not mean
 to say, *you are not an abler soldier*; but he says, *you are*
not an abler than I; a point, which it was far from
 being beneath his character to insist on.

If the words, *you are not Cassius*, meant a new
 imputation on him of degeneracy; his mere denial of
 it is very flat: and Brutus' replying to that denial, by
 a mere repetition of his former assertion, without
 adding any reason for it, is still worse: whereas, if
 the words mean only a denial of what Cassius had
 just said, it is natural enough for each of them to
 maintain his ground, by a confident assertion of the
 truth of his opinion.

And, that the superiority of soldiership, was the
 point of their dispute; is most manifestly evident,
 by Brutus' resuming it a little lower;

“You say, you are a *better* soldier:
 “Let it appear so; make your vaunting true;
 “And it shall please me well;

Upon

Upon which Cassius answers,

“ You wrong me ev’ry way—you wrong me, Brutus;

“ I said, an *elder* soldier; not a *better*.

“ Did I say, *better* ?”

EXAMP. XIV. Vol. 6. P. 19. KING LEAR.

“ I will *convey* the business, as I shall find means;
“ and acquaint you withal.] *Convey*, for introduce:
“ but *convey* is a fine word, as alluding to the prac-
“ tise of clandestine conveying goods, so as not to be
“ found upon the felon.” WARB.

‘ This is not such * a sort of criticism, as may
‘ be raised mechanically on the rules which *Dacier*,
‘ *Rapin*, and *Bossu* have collected from antiquity;’
but founded upon that † ‘ true Law and Principle
‘ of nature and common sense,’ which leads us to in-
terpret an Author by Himself. For the explana-
tion is evidently suggested, or, as some would speak, ‡
excited to Mr. W. by his old friend *Pistol*—‘ *Convey*,
‘ the wise it call: *Steal*? foh, a fico for the phrase.’
MERRY WIVES OF WINDSOR. Vol. I. P. 262.

The allusion is without doubt highly proper to
be addressed to one of *Glocester*’s great rank; espe-
cially, by his son: and, if the old man, before his
eyes were put-out, was as sharp-sighted as Mr. W.
to discover it; it must needs raise in him an equally
advantageous opinion both of *Edmund*’s politeness
and honesty.

EXAMP. XV. Vol. 7. P. 386. TROILUS and
CRESSIDA.

—————“ But when *Planets*

“ In evil mixture to disorder wander, &c.] By
“ *Planets*, Shakespear here means *Comets*; which

* Pref. P. 18. † Pref. P. 19. ‡ Vol. 5. P. 350.

“ by

“by some were supposed to be excentrical planets,
 “The evil effects here recapitulated were those,
 “which superstition gave to the appearance of
 “Comets.” WARB.

If we can suppose any thing wanting to prove, that one *means* Planets, when he *says* so; not only the whole tenor of the passage, but the very line here quoted may serve for a proof. The words — *in evil mixture*—evidently alluding to the conjunctions of the *Planets*. But indeed, no mortal could have thought of this explanation, but he; who says, * *Moonshine* signifies *Sunshine*.

EXAMP. XVI. Vol. 2. P. 4. MUCH ADO ABOUT
 NOTHING.

“joy could not show itself *modest* enough, with-
 “out a badge of bitterness] This is *judiciously* ex-
 “pressed. Of all the transports of joy, that which
 “is attended with tears is least offensive; because
 “carrying with it this mark of pain, it allays the
 “envy, that usually attends another’s happiness.
 “This he *finely* calls a *modest* joy; such a one as did
 “not insult the observer by an indication of happi-
 “ness unmixt with pain.” WARB.

Our honest hearted old Poet, who had nothing of the *atrabilaire* in his make, (nay, I question whether he had ever heard the *word*;) never dreamed of such stuff as, that it was *fine* to think ones self *insulted* by the *indication* of *happiness* in another. How different are the reflections he puts in the mouth of good *Leonato* on this occasion. — ‘a kind overflow
 ‘of kindness! There are no faces truer than those,
 ‘that are so washed. How much better is it to
 ‘weep at joy, than to joy at weeping!’

* Vol. 6. P. 48.

EXAMP. XVII. Vol. 2. P. 51. MUCH ADO
ABOUT NOTHING.

—“like the shaven Hercules, in the smirch worm-
 “eaten tapestry;] By the *shaven Hercules*, is meant
 “*Samson*; the usual subject of old tapestry. In
 “this ridicule of the fashion, the poet has not unart-
 “fully given a stroke at the barbarous workman-
 “ship of the common tapestry hangings then in
 “use. What authorised the poet to give this name
 “to *Samson*, was the folly of certain christian my-
 “thologists; who pretend, that the grecian *Her-*
 “*cules*, was the jewish *Samson*. The retenue of our
 “Author is to be commended: The sober audi-
 “ence of that time would have been offended with
 “the mention of a venerable name on such a light
 “occasion.” WARB.

However *barbarous* the workmen of the com-
 mon Tapestry may have been, I fancy, they were
 hardly so bad *christian mythologists*, as to draw
Samson (not with the jaw-bone of an ass, but) with
 a *massy club*; as he is here described. But perhaps
 They too, as well as our Poet, had their *commen-*
dable retenue; and so only *meant* Samson, but really
drew Hercules.

If Shakespear under this *retenue* did mean *Samson*,
 I wonder whether he intended that his *sober audience*
 should *understand* his meaning! if he did, he must
 either be a strange fellow himself, or think his audi-
 ence were strange fellows; who would have been of-
 fended with the mention of a venerable name, and
 yet would bear with patience the downright Bur-
 lesque of the very person, to whom that venerable
 name belonged.

EXAMP. XVIII. Vol. 2. P. 405. THE TAMING
OF THE SHREW.

“ If love hath *touch’d* you, nought remains but so,
 “ Redime te captum quam queas minimo.]
 “ This line from Terence shows, that we should
 “ read,

“ If love hath *toyl’d* you—i. e. taken you in his
 “ *toyls*, his nets. Alluding to the *captus est, habet*,
 “ of the same author.” WARB.

That is. The line from Terence shows, that we
 should read—*toyl’d*—; because the allusion is (not
 to this but) to another line in Terence, where the
 word *captus* does not signify *toyl’d*, any more than it
 does in the line here quoted: and the metaphor
 in *redime te* plainly shows, that *captum* does not
 mean, taken, as a wild beast, in *toyls*; but, taken,
 as a prisoner, in *battle*.

EXAMP. XIX. Vol. 5. P. 350. HEN. VIII.

——“ his mind and place
 “ Infecting one another—] This is very satirical.
 “ His mind he represents as highly corrupt; and
 “ yet he SUPPOSES the CONTAGION of the place
 “ of first minister, AS ADDING AN INFECTION TO
 “ it.” WARB.

The Satire is Mr. W.’s: for the passage supposes
 his place to be just as much infected by his mind,
 as his mind was by his place.

Supposes as adding, for, supposes to add; Excel-
 lent Grammar! and—*Contagion adds Infection*; Ex-
 cellent Sense! Both in the compass of two Lines.

Ex-

EXAMP. XX. Vol. 7. P. 69. JUL. CÆSAR.

“Remember March, &c.

“What villain touch’d his body, that did stab;

“And not for justice?—] The thought here is
“infinitely noble; yet, by reason of the Laconic
“brevity here represented, it is obscure. We must
“imagine *Brutus* speaking to this effect. Re-
“member the Ides of March; when we had a cause
“in hand so great and sanctified, that the most cor-
“rupt men, intent only on the public, cast aside all
“private regards; engaged in the cause of liberty,
“and stabb’d for justice. Remember too, that
“this is but the same cause continued; all corrupt
“and private motives should therefore be neglect-
“ed and despised. This is the sense; in which
“the dignity of the sentiment, and the propriety
“of it to the case in hand, are altogether worthy of
“the character of the speaker.” WARB.

What obscurity Mr. W. can find in this passage,
is hard to conceive: but, as near as I can guess, it
must be in this Line;

“What *villain touch’d his body*——.”

from which words, as I suspect, Mr. W. thinks that
it must be inferred; that some of those, who *touch’d*
his body, were *villains*; and this, I suppose, is the
intent and meaning of those words in his exposition
—“the most corrupt men—&c.”? But a reader of
common sense and common attention need not be
told, that this Question—*What villain &c*—? is so
far from inferring This; that on the contrary it is
a strong way of denying that there were any such
among them, as were villains enough to stab for
any cause except that of justice.

C A N O N X.

He should not allow any political licences, which He does not understand.

EXAMP. I. Vol. 6. P. 470. CORIOLANUS.

“ our veil’d dames
 “ Commit the *war* of white and damask in
 “ Their nicely gauded cheeks to th’ wanton spoil
 “ Of Phœbus’ burning kisses.”
 “ This commixture of white and red could not,
 “ *by any figure of speech*, be called a *war*; because it
 “ is the *agreement* and union of the colours, that
 “ make the beauty. We should read,

— “ the *ware* of white and damask—
 “ i. e. the *commodity*, the *merchandise*.” WARB.

Perhaps some other profess’d critic, disliking Mr. Warburton’s *commodity*; and being offended with the idea of *venality*, which the word *merchandise* gives in this place; may tell us, we should read, Commit the *Wear* i. e. hazard the wearing out—commit from *commettre*, an old French word; which is no small recommendation to it. But a poor poetical reader would let this figure pass; and not be alarm’d (except for his own heart) on account of this innocent *war* between the roses and lilies in a lady’s cheek; remembering that beautiful, though simple description of it, in the old ballad of *Fair Rosamond*.

“ The blood within her crystal cheeks
 “ Did such a color drive;
 “ As though the *lily* and the *rose*
 “ For *mastership* did strive.”

If

If Mr. Warburton should object to the authority of this unknown poet, I hope he will allow that of Shakespear himself; who in his *TARQUIN* and *LUCRECE* has these lines,

“ This silent *WAR* of lilies and of roses,
“ Which Tarquin view’d in her fair face’s field.”

p. 103. Sewel’s ed.

So also, in the *Taming of the Shrew*.

Theob. Vol. 2. p. 342.

“ Such *war* of white and red within her cheeks.”

Theob. edit.

There is also a like passage, in *Venus and Ad.*
St. 58.

“ To note the fighting *conflict* of her hue,

“ How white and red each other did destroy.”

EXAMP. II. Vol. 4. P. 380. K. *HENRY V.*

“ Fills the wide vessel of the *universe*.] *Universe*
“ for *horizon*; for we are not to think Shakespear
“ so ignorant, as to imagine it was night over the
“ whole globe at once—Besides, the image he em-
“ ploys, shews, he meant but half the globe; the
“ *horizon* round, which has the shape of a vessel,
“ or goblet.” *WARB.*

Here Mr. Warburton unnecessarily interferes with his minute philosophy: As if the whole might not be poetically used for a part. Virgil, when he said,

——“ *filet omnis ager,*”

never was thought to mean precisely every field in the habitable world. The only reason our critic could have for writing this curious note, was to make ostentation of his knowlege in philosophy; and this he does very unhappily: for it appears, that

he does not know the difference between the *horizon* and *hemisphere*. Besides, he ought to have remembered; that if this goblet, he is so fond of, represents the hemisphere, which was then dark; it must mean that part which was over our heads, and consequently it is a goblet turned upside down; the most improper situation for being fill'd in, that even Mr. Warburton could imagine.

EXAMP. III. Vol. 7. P. 10. JULIUS CÆSAR.

“ His *coward* lips did from their *colour* fly.] A plain man would have said, the *colour* fled from his lips; not his *lips* from their colour. But the false expression was from as false a piece of Wit: a poor quibble, alluding to a *coward* flying from his *colours*.” WARB.

Shakespear had no such miserable stuff in his head. The expression is classical; and the figure of speech as common, as any poetical ornament whatever.

“ In nova fert animus mutatas dicere formas Corpora;”—Ovid. and—“ Nullum

“ Sæva caput Proserpina fugit.” Hor. are amongst a thousand instances of it. Where the sense is—Corpora mutata in novas formas—and—nullum caput fugit Proserpinam.

C A N O N X I.

He may make foolish amendments or explanations, and refute them; only to enhance the value of his critical skill.

EXAMP.

EXAMP. I. Vol. 6. P. 370. MACBETH.

“Thou seest the heavens, as troubled with man’s

“act,

“Threaten this bloody *stage*”—

“One might be tempted to think, the poet wrote
“*stage*, slaughter. But I, *who know him better*, am
“persuaded, he used *stage* for *act*. And, because *stage*
“may be figuratively used for *act*, a dramatic re-
“presentation; therefore he uses it for *act*, a deed
“done. Threatens a *tragedy*.” WARB.

None but an erring (or * errant) pedant could be tempted to think, that Shakespear wrote *stage* in this place; which is a barbarous word, without any authority produced for it. As for the intimate acquaintance Mr. Warburton boasts with Shakespear, *one might be tempted* to doubt of that; he is so seldom let into the poet’s meaning: particularly, in the present instance, the obvious sense, which any body but a profess’d critic might have seen, is; “that
“Heaven, troubled with man’s act [the murder of
“Duncan] threatens the bloody stage, where the
“murder was committed; i. e. the world in gene-
“ral, or at least Scotland, which on this occasion
“was covered with darkness; as appears by the
“following line,

“That darkness does the face of th’ earth entomb.”

There was therefore no occasion for inventing that sort of nonsensical figures; of *stage* for *act*, a dramatic representation; therefore, as he *doth* add, for *act*, a deed *done*; and therefore, as he *should have* added, for a deed *to be done*; for a threaten’d tra-

* See Mr. W.’s *Note* on “erring Barbarian,” OTHELLO, Vol. 8. P. 302.

gedy is not past, but future. But 'thus it will be,' (as Mr. Warburton observes) 'when the author is ' thinking of *one* thing, and his critic of *another**.'

EXAMP. II. Vol. 3. P. 99. ALL'S WELL THAT
ENDS WELL.

" We lost a jewel of her; our *esteem*
" Was made much poorer by it——"

" What is the meaning of the king's *esteem* be-
" ing made poorer by the loss of Helen? I think,
" it can only be understood in one sense; and that
" sense wo'n't carry water: i. e. we suffered in our
" estimation by her loss.—We must certainly read
" therefore,

——" our *estate*
" Was made much poorer by it—

" that is the certain consequence of losing a
" jewel." WARB.

This very sage observation our critic gave us in Mr. Theobald's edition; Vol. 2. P. 443. However, he has since stopped the leaks; and *esteem* in his own edition carries water very well, with only this covering; *esteem* for *estimation*, in the sense of *worth*, " *estate*." WARB.

EXAMP. III. Vol. 6. P. 387. MACBETH.

" Augurs, that understood relations, have
" By magpyes and by choughs and rooks brought
" forth

" The secret'st man of blood.—] By *relations* is
" meant, the *relation* one thing is supposed to bear
" to another. The ancient Soothsayers, of all
" denominations, practised their art upon the prin-
" ciple of *Analogy*. Which Analogies were found-

* Vol. 1. P. 445.

“ ed in a superstitious Philosophy, arising out of
 “ the nature of ancient Idolatry ; which would
 “ require a Volume to explain. If Shakespear
 “ meant, what I suppose he did, by *relations* ; this
 “ shews a very profound knowledge of Antiqui-
 “ ty. But, after all, in his licentious way, by
 “ *relations* he might only mean *languages* ; i. e. the
 “ languages of *Birds*.” WARB.

Shakespear, without all this *very profound* know-
 ledge of nobody knows what analogies, founded
 on superstitious philosophy, arising out of ancient
 idolatry ; which 'tis well if it would not require
above one volume to explain ; might yet have e-
 nough, fully to answer his present purpose : and,
 I think, had a great deal too much ; to mean, first,
 by *relations* — *languages* ; and then, by *languages*
 simply, to mean the languages of *Birds*.

The only part of this learned note, which the
 Critic himself seems certain of, is the assertion
 in the first sentence of it. And That, for the un-
 deniable truth of it, is worthy of honest *Bardolph*
 himself ; “ * who, when he should define, puts us
 “ off, for want of a *synonymous* term, even with
 “ the same term differently accommodated.”

The *relations* Shakespear means are only those,
 which the cries and flights of fundry birds are su-
 perstitiously supposed to bear, to the actions of men ;
 and the events or accidents of human life : of
 which kind of superstition many a *prophecying* old
Aunt at this day will supply Mr. W. with any
 quantity he has occasion for, as good cheap
 as can be had of e'er an ancient Soothsayer of 'em
 all.

C A N O N XII.

He may find out an immodest or immoral meaning in his author; where there does not appear to be any hint that way.

EXAMPLE I. Vol. 7. P. 266. CYMBELINE.

“ If she be up, I’ll speak with her ; if not,

“ Let her lie still and dream.”—

“ *If she be up, &c.*] It is observable; that Shakespear makes his fools deal much in that kind of wit, called the *double entendre*, with only a *single meaning*; since his time transferred to the fine gentleman of the drama.” WARB.

True is that old proverb,

As the fool thinketh,

The bell clinketh.

For the *meaning* here is so *single*; that nobody, but a man of Mr. Warburton’s penetration, could find out a *double entendre*.

EXAMP. II. The same penetration discovered in that line in KING LEAR, Vol. 6. P. 6.

“ Which the most precious *square of sense* possesses.”

That, “ by the *square of sense*, we are to understand the *four* nobler senses : viz. the sight, hearing, taste, and smell. For a young lady could not with decency insinuate, that she knew of any pleasures, which the *fifth* afforded. This is imagined with great propriety and delicacy.”

I believe, that Shakespear uses *square* for the full complement of all the senses : and that this imagined propriety and delicacy Mr. Warburton ought

to

to have the praise of ; who seems to have been thinking of the *sixth* sense, instead of the fifth ; when he wrote that note.

EXAMP. III. Vol 1. P. 398. MEASURE FOR MEASURE.

Duke. "———Thou art not noble ;
 " For all th' accommodations, that thou bear'st,
 " Are nurs'd by baseness :"—

" *Are nurs'd by baseness :*] This enigmatical sentence, so much in the manner of our author, is a fine proof of his knowledge of human nature. The meaning of it being this, Thy most *virtuous* actions have a *selfish* motive ; and even those of them, which appear most *generous*, are but the more
 " ARTFUL DISGUISES OF SELF-LOVE." WARB.

It is as plain, as words can make it ; that Shakespear is not here considering man as a *moral* agent : but is speaking of *animal* life ; the *accommodations* [conveniencies] of which, he says, are *nurs'd* [supplied and supported] by *baseness*, [those that are esteemed the lower and meaner parts of the creation ; such as wool, silk, the excrements of beasts and insects ; &c. or by the labor and service of the meanest people.] King LEAR fell into the same reflection, on seeing the naked beggar : " Consider him well.
 " Thou owest the worm no silk, the beast no hide,
 " the sheep no wool, the cat no perfume. Ha !
 " here's three of us are sophisticated. Thou art the
 " thing itself ; *unaccommodated*, man is no more,
 " but such a poor bare forked animal as thou art."
 Vol. 6. P. 82.

This is plainly the same thought. And our poet was too good a writer, as well as too honest a man,
 to

to think of this fine enigma ; which is impertinent to the subject he is upon, and contains a doctrine most execrable, and destructive of all virtue ; the original inventor of which must either have had a very bad heart, if he found it true *at home* ; or must have kept very bad *company*, and from such uncharitably judge the hearts of all the rest of mankind.

This reflexion, I have heard, has been reckoned too *severe* ; I cannot but think, the case *required* severity ; and I have the good fortune to be supported in my censure, by an authority ; which, how much soever others may think slightly of it, Mr. Warburton will allow to be the *best* : I mean that of the ingenious gentleman, who wrote *A critical and philosophical enquiry into the causes of Prodigies and Miracles* ; printed in 1727. “ But there is (says he, p. 26.) “ a sect of antimoralists, who have our Hobbes and “ the French Duke de la Rochefoucault for their “ leaders ; that, give it but encouragement, would “ soon rid our hands of this inconvenience ; [an enthusiastic love of one’s Country ;] and most effectually prevent all return from that quarter : For, “ whereas it was the business of ancient philosophy, “ to give us a due veneration for the dignity of human nature ; they described it, as really it was, beneficent, brave, and a lover of its *species* ; a principle become sacred, since our divine Master made “ it the foundation of his religion : These men, for “ what ends we shall see presently, endeavouring to “ create a contempt and horror for it ; have painted “ it base, cowardly, envious, and a lover of its “ *self*. A view so senseless, and shocking to the “ common notions of humanity ; that I affirm him “ no honest man, and incapable of discharging the offices of a son, a subject, or a father ; that in the “ sudden,

Can. XIII. *The Canons of Criticism.* 173

"sudden, and even involuntary workings of the affections, does not perceive the fucus."

And a little lower, P. 28.

"But when once we can be brought to persuade ourselves, that this love of the species is chimerical; that the notion was invented by crafty *knaves*, to make *dupes* of the young, the vain, and the ambitious; that nature has confined us to the narrow sphere of *self-love*; and that our *most pompous boasts* of a generous disinterestedness, are but the ARTFUL DISGUISES OF THAT PASSION; we become, like Ixion, ashamed of our fondness for a mistaken Juno;" &c.

Mr. Warburton should have remember'd too, an observation of his, on a passage in CORIOLANUS; Vol. 6. P. 528. "Shakespear, when he chooses to give us some weighty observation upon human nature, *not much to the credit of it*; generally (as the intelligent reader may observe) puts it into the mouth of some *low buffoon* character."

C A N O N XIII.

He needs not attend to the low accuracy of orthography or pointing; but may ridicule such trivial criticisms in others.

EXAMPLE I. Vol. 7. P. 64. JULIUS CÆSAR.

"And things *unlucky* charge my fantasy."
So spelt, for unlucky, *five* times in the text and note.

EXAMP. II. *Attellanes*, for Atellanes, Vol. 5. P. 339.

EXAMP. III. *Bain'd*, for Baned, Vol. 1. P. 452.
EXAMP.

- EXAMP. IV. *Boney*, for *Bony*, Vol. 2. P. 319.
 EXAMP. V. *Consture*, for *Construe*, Vol. 4. P. 399.
 EXAMP. VI. *Further*, for *Farther*,—*passim*.
 EXAMP. VII. *Gal'd*, for *Gall'd*, Vol. 4. P. 110.
 EXAMP. VIII. *Groth*, for *Growth*, Vol. 8. P. 70.
 EXAMP. IX. *Jolitry*, for *Jollity*, Vol. 2. P. 346.
 EXAMP. X. *Lain* open, for *Laid* open, Vol. 3. P. 237.
 EXAMP. XI. *Levar*, for *Liever*, Vol. 5. P. 4.
 EXAMP. XII. The *L'ouvre*, for the *Louvre*, Vol. 1. P. 114. Fr.
 EXAMP. XIII. *Nauciously*, for *Nauseously*, Vol. 1. P. 100.
 EXAMP. XIV. *Pennants*, for *Pendents*, Vol. 1. P. 304.
 EXAMP. XV. *Spleenatic*, for *Splenetic*, Vol. 1. P. 99.
 EXAMP. XVI. *Syncerus*, for *Sincerus*, Vol. 5. P. 350. Lat.
 EXAMP. XVII. *Synonymous*, for *Synonymous*, Pref. xij, xvj. Vol. 4. P. 257.
 EXAMP. XVIII. *Utopean*, for *Utopian*, Vol. 1. P. 34.
 EXAMP. XIX. *Warey*, for *Wary*, Vol. 7. P. 323.
 EXAMP. XX. *Eifel*, vinegar, spelt right by Mr. Theobald, Vol. 8. P. 250.
 EXAMP. XXI. *Oar*, spelt right by Mr. Theobald, Vol. 3. P. 69.
 EXAMP. XXII. *Osprey*, spelt right by Mr. Theobald, Vol. 6. P. 536.

EXAMP. XXIII. Vol. 7. P. 189.

“Commend unto his lips thy ^a *favouring* hand.”

“Here Mr. Theobald restores an *f*, deposed by the printer; to make room for an *f*.” WARB.

EXAMP.

EXAMP. XXIV. *Ibid.* P. 214. "and lighted up
" the little ^b O o'th' earth."

^b "A round O restored by Mr. Theobald." WARB.

EXAMP. XXV. Vol. III. P. 235.

" Shall love in ^c *building* grow so ruinate?"

^c " *buildings*] Mr. Theobald has here removed a
" superfluous letter. WARB.

EXAMP. XXVI. Vol. 6. P. 436.

" The one side must have ^d *bale*."

^d This word spelt right by Mr. Theobald.

EXAMP. XXVII. *Ibid.* P. 464.—" What harm
" can your ^e *biffon* conspectuitys glean out of his
" character"—

^e *biffon* (blind) spelt right by Mr. Theobald.

EXAMP. XXVIII. Vol. 3. P. 43.

Note 1. Commas and points here set exactly right
by Mr. Theobald. So Vol. 2. P. 148.

EXAMP. XXIX. *Ibid.* P. 459.

Note 7. A point set right by Mr. Theobald.

EXAMP. XXX. Vol. 1. P. 217.

With my *master's ship*.] This pun restored by
Mr. Theobald.

EXAMP.

EXAMP. XXXI. Vol. 1. P. 259.

“ I hope upon familiarity will grow more *con-tempt.*”

A conundrum restored by Mr. Theobald.

EXAMP. XXXII. Vol. 2. P. 197. — *but so so.*

A quibble restored by the Oxford editor.

EXAM. XXXIII. Vol. 3. P. 404. *shews*] spelt right by Mr. Theobald.

EXAMP. XXXIV. Vol. 2. P. 251.

N. 3. O. U. a poor conundrum, as Mr. Theobald rightly calls it, restored by him to its place.

EXAMP. XXXV. Vol. 6. P. 94.

stelled] spelt right by Mr. Theobald.

EXAMP. XXXVI. Vol. 7. P. 306.

defering] spelt right by Mr. Theobald.

EXAMP. XXXVII. Vol. 4. P. 218.

Ch. Just. “ You follow the young Prince up
“ and down, like his *ill* angel.”

Falst. “ No, my lord, your *ill* angel is light,” &c.

“ A pun in *ill* angel, which, Mr. Theobald tells
“ us, he has restored and brought to light.” WARB.

CANON XIV.

*Yet, when he pleases to condescend to such
work, he may value himself upon it; and not
only*

only restore lost puns, but point-out such quaintnesses, where perhaps the author never thought of it.

EXAMPLE I. Vol. 5. P. 257. K. RICHARD III.

Note, 2. "I have alter'd the pointing of this passage; whereby a strange and ridiculous anticlimax is prevented." WARB.

EXAMP. II. Ibid. P. 346. KING HENRY VIII.

Note 1. 'This ill pointing makes nonsense of the thought. I have regulated it, as it now stands.' WARB.

EXAMP. III. Vol. 6. P. 189. TIMON OF ATHENS.

"it should seem by th' sum,
" 'Your master's confidence was above mine.'
" 'Your master's confidence] Play on the word
" confidence." WARB.

EXAMP. IV. Ibid. P. 432. CORIOLANUS.

—"let us revenge ourselves with our pikes, e'er
" we become rakes."

"—Time, *who* has done greater things, has here
" stifled a miserable joke; which was then the same, as
" if it had been now *wrote*; Let us revenge ourselves
" with *forks*, e'er we become *rakes*;" &c. WARB.

EXAMP. V. Vol. 1. P. 276. "This absurd passage may be pointed into sense."

EXAMP. VI. Vol. 2. P. 154 "The wrong pointing has made this fine sentiment nonsense."

M

EXAMP.

EXAMP. VII. Vol. 6. P. 161. TIMON OF ATHENS.

—" We should read and point this nonsense
" thus." WARB.

EXAMP. VIII. Vol. 6. P. 345.

—" This nonsense, made worse by ill pointing,
" should be read thus." WARB.

EXAMP. IX. Vol. 4. P. 121. I HENRY IV.

—" there's ne'er a king in Christendom could be
better *bit*, than I have been since the first cock."

" Time has here added a pleasantry to the expres-
" sion. For, I think, the word *bite* was not then
" used in the cant sense to deceive, or impose
" upon." WARB.

EXAMP. X. Vol. 1. P. 87. TEMPEST.

" O, touch me not ; I am not *Stephano*, but a *cramp*."

" In reading this play, I all along *suspected* ;
" that Shakespear had taken it from some Italian
" writer—I was much confirmed in my suspicion,
" when I came to this place. It is plain, a joke
" was intended ; but, where it lies, is hard to say. I
" *suspect*, there was a quibble in the original, that
" would not bear to be translated ; which ran thus
" —I am not *Stephano*, but *Staffilato* : *staffilato* signi-
" fying in Italian, a man well lashed or flayed ;
" which was the real case of these varlets." WARB.

The plain meaning of Shakespear's words is,

" O, touch me not ; for I am sore, as if I were
" cramped all over."

He must have a good nose at a conundrum, who
can hit it off upon so cold a scent as is here. But
" Sowter

“ Sowter will cry upon it, though it be not as rank
 “ as a fox*.” He *suspects* a jest here, which he
 cannot make out in English ; and so, having *sus-
 pected* before, that Shakespear had taken or transla-
 ted this play from an Italian writer ; away he goes to
 his Italian Dictionary, to hunt for some word ; whose
 like sound might be a pretense, though a poor one,
 for his suspicion. The best he could find, was this
 same *staffilato* ; which signifies simply *lashed*, not
well *lashed* ; much less *flayed* : but this it must sig-
 nify, and this too must be *the real case of these var-
 lets* ; the one, in defiance of the Italian language ; and
 the other, in defiance of Shakespear ; who fully ex-
 planes their punishment, and this consequence of
 it, in Prospero’s commission to Ariel ; P. 73.

“ Go charge my goblins, that they grind their joints
 “ With dry *convulsions* ; shorten up their sinews
 “ With aged *cramps* ; and more *pinch-spotted* make
 “ them
 “ Than pard or cat o’ mountain.”

Had not the Dictionary helped Mr. Warburton to
 this foolish conundrum, I suppose this passage would
 have been degraded ; as a nonsensical interpolation
 of the player : and I do not know, which proceeding
 would have been more worthy of a Professed Critic ;
 or have done more justice to Shakespear.

I cannot help taking notice here of the unfair
 arts Mr. Warburton uses, to make his suspicion
 pass on his readers for truth. He first, to the word
lashed, which *staffilato* does signify ; tacks *flayed*,
 which it does not signify ; as if they were the same
 thing : just as he did in interpreting the word *sheen*,
 under Canon VII. Example 15. and then, to prove,

* TWELFTH NIGHT, Vol. 3. P. 158.

that this (flaying) *was the real case* of these varlets, he misquotes Shakespear—

——“pricking gofs and thorns,

“Which enter’d their frail *skins*”——

insinuating, as if they were torn and raw all over: whereas Shakespear says,

“Which enter’d their frail * *skins*”——

Nor let Mr. Warburton cavil, that their shins could not be scratched, without the thorns entering their skins; since scratched shins can never put a man in the condition, which Stephano here represents himself in; or which *He* would have to be meant by his *staffilato*.

The instances above, of corrections in pointing, are brought; not to blame Mr. Warburton for rectifying mistakes of that nature: but to shew the unreasonableness of his ridiculing that care in others; when the want of it may make nonsense of the best of writings: and, as he acknowledges, has frequently done so in Shakespear.

EXAMP. XI. Vol. 7. P 323. CYMBELINE.

“——— Young one,

“Inform us of thy fortunes; for, it seems,

“They crave to be demanded: who is this,

“Thou make’st thy bloody pillow? what was he,

“That, otherwise than noble Nature *did*,

“Hath *alter’d* this good picture? what’s thy interest

“In this sad wreck? how came it? and who is it?”

“The Editor, Mr. Theobald, cavils at this passage. He says, ‘It is *far from being* strictly

“grammatical;’ and yet, what is strange, he sub-

“joins a paraphrase of his own; which shows it

* P. 79.

“ to be strictly grammatical. For, says he, the construction of these words is this : who hath *altered* that good picture, otherwise than nature *altered* it ? I suppose then, this Editor’s meaning was, that the grammatical *construction* would not conform to the *sense* ; (for a bad *writer*, like a bad *man*, generally says *one* thing, and means *another* :) He subjoining, Shakespear *designed* to say, if the text be genuine, who hath *altered* that good picture, from what nature at first *made* it ? Here *again* he is mistaken, Shakespear *meant*, like a plain man, just as he *spoke* ; and as our Editor has paraphrased him : who hath *altered* that good picture, otherwise than nature *altered* it ? And the solution of the difficulty in this sentence, which so much perplexed *him*, is this : The speaker sees a young man without a head ; and consequently much *shortened* in stature : on which he breaks-out into this exclamation ; who hath *altered* this good form, by making it *shorter* ; so contrary to the practice of nature, which by yearly accession of growth *alters* it by making it *taller*.” WARB.

I transcribe the former part of this note ; merely for the sake of observing, once for all ; that he, who besides stopping-at our great critic’s grosser errors and absurdities, should stay to peck-at every minute inaccuracy, where his meaning is obvious ; (as he here serves poor *Theobald* :) might easily write a Book as *big* at least, as the *Divine Legation* ; however it might be for *goodness*.

As for the explanatory part of the note ;—“ The speaker sees a young man” &c— It contains a paltry miserable *quibble* ; never thought-of by Shakespear, and utterly unworthy of him ; and

very hardly to be collected from the words of the passage.

Shakespear certainly *meant*, as Mr. Theobald explains him; who hath *altered* the picture from what Nature *made* it? And if Mr. W. won't allow us Mr. Theobald's conjecture of—*bid* for *did*—, we must suppose *did*, not to be the sign of the past tense, but to be itself a verb, *did* or *made*—; perhaps used in the technical sense—*did* the picture, i. e. painted it.

EXAMP. XII. Vol. I. P. 443. MEASURE FOR MEASURE.

“ Duke. ———— This is most likely !

“ *Isabel*. Oh ! that it were as *like*, as it is true !”

She was conscious, that her accusation was *true*; and very naturally replies to the Duke's ironical words, that she wishes it were equally *probable*, or *credible*, as it was true.

But Mr. W. won't be satisfied; without making the sensible and virtuous *Isabel*, gay enough to quibble, in a case of the utmost seriousness; and absurd or wicked enough to wish, that *Angelo's* adultery and murder might appear *seemly*.

“ *Like* is not used here for *probable*, but for “ *seemly*. She catches-at the Duke's word, and “ turns it to another sense; of which there are a “ great many examples in Shakespear and the writers of that time.” WARB.

'Tis pity, when he put himself to the trouble * of shewing the *peculiar* sense of this word; that he did not also (according to his promise) explain the cause, which led the poet to so *perverse* an use of it.

* Pref. p. 16.

C A N O N XV.

He may explane a difficult passage, by words absolutely unintelligible.

EXAMPLE I. Vol. 8. P. 298. OTHELLO.

- “ Nor to comply with heat the young affects
 “ In my *defunct* and proper satisfaction.
 “ i. e. with that heat and new affections, which the
 “ indulgence of my appetite has raised and created.
 “ This is the meaning of *defunct*; which has made
 “ all the difficulty of this passage.” WARB.

If there can any sense be made of this, there are still two small difficulties: 1. how *defunct* comes to signify *raised and created by indulgence*; and 2. how the appetite can be said to be *defunct*, or indulged; when *Othello* had not yet enjoyed the object of his affections.

EXAMP. II. Vol. 3. P. 237. COMEDY OF ERRORS.

- “ Sing, Syren, for thyself, and I will dote;
 “ Spread o’er the silver waves thy golden hairs,
 “ And as a bed I’ll take thee, and there lye;
 “ And in that glorious *supposition* think,
 “ He gains by death, that hath such means to die.”
 —“ in that glorious *supposition*] Supposition, for
 “ the *thing lain open*.” WARB.

I am in some doubt, whether this note should be placed under this, or the XIIth Canon; because from Mr. Warburton’s exposition of the word * *supposed*, propping or supporting, Vol. III. P. 25. I suspect,

* See the *Glossary*.

that *lain open* is a false print for *lain upon*; and that Mr. Warburton had his eye on a passage in Horace, Sat. 2. Lib. i. *Hæc ubi supposuit*, &c: or else he would have told us, what this glorious thing *lain open* [or upon] was. What ideas can this great master of languages have; to talk of thinking in a thing *lain open* or *upon*!

Not to take notice, that to *lay* is *ponere*, and *cu-bare* is to *lie*, which would form *lien*, or *lyen upon*; *supposition* here is used, in its ordinary sense, for *imagination*, *fancy*. I suspect, there is a slight mistake of one letter in the third line; we should probably read *them* for *thee*.

“ Spreado’er the silver waves thy golden hairs:
 “ And as a bed I’ll take *them*, and there lie;
 “ And in that glorious supposition think,
 “ He gains by death, that hath such means to die.”

EXAMP. III. Vol. 7. P. 223. ANTONY AND
 CLEOPATRA.

—“ Come, mortal wretch;
 “ With thy sharp teeth this knot INTRINSECATE
 “ Of life at once untie:”

—“ *this knot intrinsecate*] The expression is
 “ fine; it signifies a hidden, secret [*intrinsecus*]
 “ knot, as that which ties soul and body together.”
 WARB.

How, secret *as* that which ties soul and body together? Why, it is that very knot she speaks of. But, what a lingua franca is here! a secret *intrinsecus* knot! How long has *intrinsecus* been an adjective? and, if it be not, how will he construe the sentence?

Had our critic read Shakespear with any attention, he might have known; that he uses *intrinsecate* for *intricate*, *intangled*, or *tied in hard knots*;

“ Like

"Like rats, oft bite the holy cords in twain,
"Too' *intrinsecate* to' unloose."

K. LEAR, Vol. 6. P. 50.

Had it signified *bidden, secret*, it could no more have been *bitten in twain*, than *untied*, before it was *found out*.

EXAMP. IV. Vol. 6. P. 386. MACBETH.

———"You make me strange
"Even to the disposition that I owe;
"When now I think you can behold such sights,
"And keep the natural ruby of your cheeks;
"When mine is blanch'd with fear.—] Which
"in plain English is only—*You make me just mad.*

WARB.

If this *be* the meaning, Shakespear has indeed done here, as Mr. W. describes him elsewhere to do;
viz. * "When he came to draw-out his contemplations into discourse, he took-up with the first words that lay in his way." For, except by supposing this sort of chance-medley, it is impossible to make Shakespear's text tally with Mr. W.'s *balderdash* explanation.

The plain meaning is—Though I am *bold* enough myself, (i. e. *owe* or *have* enough of that *disposition*;) yet I cannot but wonder, when I think—&c.

N. B. In some of these instances, Mr. W.'s words, though not unintelligible in themselves, yet are utterly so, considered as explanatory of Shakespear's words. If therefore these examples may be thought not to range exactly under this canon, or perhaps under any of the present ones; They must then be provided (as they deserve) with a new CANON of their own: which Mr. W. himself will, with a

* Pref. P. 16.

very

very small addition, furnish † very proper terms for.

To common terms he may affix meanings of his own, unauthorised by Use ; and not to be justified *either* by Analogy, *or any thing else*.

CANON XVI.

He may contradict himself; for the sake of shewing his critical skill on both sides of the question.

EXAMPLE I. Vol. 6. P. 347. MACBETH.

“ the golden round,
“ Which fate and metaphysical aid *doth seem*
“ *To have thee* crown'd withal.”

“ *Doth seem to have thee* crown'd withal, is not
“ sense. To make it so, it should be supplied thus ;
“ *doth seem desirous to have*. But no poetic licence
“ would excuse this,” &c. WARB.

Yet, page 335. in his Note on this line,

“ So should he look, that *seems* to speak things
strange.”

he says, “ i. e. seems as if he would speak.”
Which is much the same thing as *desirous*.

So also in ALL'S WELL THAT ENDS WELL. Vol.
3. P. 13.

“ our dearest friend
“ Prejudicates the business, and would seem
“ To have us make denial.

Exactly in the sense here required ; and not remarked-on by Mr. W.

† Pref p. 15.

Ex-

EXAMP. II. Vol. 2. P. 197. LOVE'S LABOUR
LOST.

—"taken *with* the manner."

"We should read, taken *in* the manner; and this
"was the phrase used to signify, taken in the fact."
WARB. And he quotes Dr. Donne's authority for it.

But in Vol. 4. P. 142. 1 HENRY IV. he says,
—"taken *in* the manner."

"The Quarto and Folio read, *with the manner*;
"which is right. *Taken with the manner* is a law
"phrase, and then in common use; to signify *taken*
"in the fact." WARB.

Great wits have short memories.

But such things will happen, when a critic must
furnish such a quota of Notes; whether he have any
thing worth publishing or no.

EXAMP. III. Ibid. P. 249.

"Sown cockle reap'd no corn."

"i. e. If we do not take proper measures for
"winning these ladies, we shall never achieve them."
WARB. in Theobald's ed. Vol. 2. P. 146.

In his own, the explication is this;

"Sown cockle," &c.

"This proverbial expression intimates; that, be-
"ginning with perjury, they can expect to reap
"nothing but falsehood." WARB.

This seems to be the true explication; but he
ought to have confessed, as he does sometimes in a
sort of triumph, that he had led Mr. Theobald in-
to a foolish mistake. If it should be thought hard

to

to quote upon a man a note, which he may seem to have recanted ; it cannot be reckoned so toward Mr. Warburton: who in Page 293. of this Volume, published at length a mistaken Note of Mr. Theobald, as he expressly says, in order to *perpetuate* it ; when his *modesty* suffered him to withdraw it from his second edition.

Hither also may be referred the last example under Canon I.

EXAMP. IV. Vol. 6. P. 367. *MACBETH.*

“ *Ban.* Our royal master’s murder’d. *Lad.* Woe,
“ alas ;

“ What in our house ! —

“ This is *very fine*. Had she been innocent, no-
“ thing but the murder itself, and not any of its
“ aggravating circumstances, would naturally have
“ affected her. As it was, her business was to appear
“ highly disordered at the news. Therefore, like
“ one who has her thoughts about her, she seeks for
“ an aggravating circumstance ; that might be sup-
“ posed most to affect her *personally* : not considering,
“ that, by placing it there, she discovered rather
“ a concern for *herself*, than for the *King*. On the
“ contrary, her husband, who had repented the
“ act, and was now labouring under the horrors of a
“ recent murder ; gives all the marks of sorrow
“ for the fact itself.” *WARB.*

I transcribe the whole Note ; to shew, how strongly Mr. W. seems to *feel* the difference between the Lady’s affected and *Macbeth*’s real sorrow. And yet, in the very next page, he has utterly forgotten all this ; and *Macbeth* is represented to be just as great a hypocrite, as his Wife is here.

“ His *silver* skin lace’d with his *golden* blood.]
“ The

Can. XVII. *The Canons of Criticism.* 189

“ The allusion is so ridiculous, on such an occasion; that it discovers the *declaimer* not to be affected in the manner he would represent himself. The whole speech is an unnatural mixture of far-fetched and common-place thoughts; that shews him to be acting a part.” WARB.

C A N O N XVII.

It will be necessary for the profess'd critic to have by him a good number of pedantic and abusive expressions; to throw-about upon proper occasions.

EXAMPLE I.—“ To this the OXFORD editor gives his *Fiat*.” Vol. 4. P. 101.

EXAMP. II.—“ To which the Oxford editor says, *Recte*.” Vol. 6. P. 227.

EXAMP. III. “ Was there ever such an *afs*; I mean, as the transcriber?” Ib. P. 226.

EXAMP. IV. “ This is an *idle blunder* of the editors.” Vol. I. P. 110.

EXAMP. V. “—The word *well*—is an intrusion, and should be thrust-out again; as it burdens the diction, and obstructs the easy turn of the thought.” Vol. I. P. 263.

An intrusion thrust out—What language is this? as Mr. Warburton says on another occasion.

EXAMP. VI. Vol. I. P. 390. “ The old *blundering folio* having it *invention*, this was enough for Mr. Theobald to prefer *authority* to *sense*.”

EXAMP.

EXAMP. VII. P. 403.—“Bite the law by th’ nose.”
 “This is a kind of *bear-garden* phrase; taken from
 “the custom of * driving cattle,” &c. WARB.

EXAMP. VIII. Vol. 3. P. 93. “This is *into-*
 “*lerable nonsense*. The *stupid* editors,” &c.

EXAMP. IX. “This is *nonsense*. We should
 “read, *frontlet*.” Vol. 4. P. 109. I HENRY IV.

EXAMP. X. “This *stupidity* between the hooks
 “is the players.” Vol. 4. P. 110.

EXAMP. XI. “This *foolish* line is indeed in the
 “folio of 1623: but it is evidently the players’
 “*nonsense*.” Vol. 4. P. 189.

EXAMP. XII. “A *paltry* clipt *jargon* of a mo-
 “dern *fop*.” Vol. 6. P. 469.

EXAMP. XIII. “This *nonsense* should be read
 “thus.” Vol. 2. P. 410.

EXAMP. XIV. “This *unmeaning* epithet, *em-*
 “*braced*.” Vol. 1. P. 133.

EXAMP. XV. “The *stupid* editors, mistaking
 “*guards* for *satellites*.” Vol. 1. P. 402.

EXAMP. XVI. “The words have been *ridicu-*
 “*ously* and *stupidly* transposed and corrupted.”
 Vol. 2. P. 229.

* Because drovers have a connection with butchers; and but-
 chers with the bear-garden.

C A N O N XVIII.

He may explaine his Author, or any former Editor of him; by supplying such words, or pieces of words, or marks, as he thinks fit for that purpose.

EXAMPLE I. Vol. I. P. 355. MEASURE FOR MEASURE.

In a note on the title of this play, Mr. Pope had told us; that the story of it was taken from Cinthio's Novels, Dec. 8. Nov. 5: by which a plain man would imagine he meant, that it was taken from the fifth Novel of the eighth Decade, as indeed it happens to be, in Cinthio: but Mr. Warburton puts it in words at length, *December 8. November 5.* though, whether he thought the story was so long, that it held for two days; and, not being finished the first, was resumed again at almost a twelve-month's distance; or, whether he designed to hint, that Cinthio wrote his Tale on the *eighth of December*, and Shakespear his Play on the *fifth of November*; we can only conjecture.

This is the *only* passage, in all this book; which has been honour'd with Mr. Warburton's particular notice. In a note on v. 175 of Mr. Pope's imitation of Horace, book ii. epist. 2. the ridiculous blunder here laugh'd-at is charged on the Printer; and the author of the Canons abused grossly, for imputing it to the Editor. Both parts of this answer should be replied-to. 'The Printer, it seems, *lengthened* Dec. and Nov. into December and November.' If Mr. W. can give a single instance of any such *lengthening*, or any thing like it, in Printers; except this and two or three more which

might be mention'd, as having happen'd to *Himself*; (one is to be found under Canon VIII. Ex: 28.) and one *famous* one, which is said to have happen'd to a Writer, lately the subject of much controversy; the benefit of it shall be allow'd him very readily. As to the *Duncery*, or *Knavery*, of imputing to Mr. W. himself this pretended blunder of his Printer; we would observe, in the first place, that the very great number of cancell'd leaves in his edition of Shakespear led us to think; that it was revised with extraordinary care and exactness: and consequently, that the many blunders in spelling, pointing, and the like, were as certainly *His*; as those in reasoning and emending: in the second place, He must knowingly and wilfully mistake our design; if he supposes it was *anywhere* intended to charge such gross ignorance upon him; or any thing more *here*, than to expose his heedless haste and very slovenly inattention; in a work, which came abroad with such vast expectation.

EXAMP. II. Vol. 7. P. 241. CYMBELINE.

——“ or e'er I could

“ Give him that parting kiss, which I had set

“ Betwixt two charming words”—

Mr. Warburton, in his note on this passage, has had the felicity to discover; *what* were the two charming words, between which Imogen would have set her parting kiss: which Shakespear probably never thought-of. He says; “without question, by these two charming words she would be understood to mean,

“ ADIEU, POSTHUMVS.

“ The one *religion* made so; and the other *love*.”

Imogen

Can. XVIII. *The Canons of Criticism.* 193

Imogen must have understood the etymology of our language very exactly ; to find out so much *religion* in the word *adieu* : which we use commonly, without fixing any such idea to it ; as when we say, that such a man has *bidden adieu* to all religion. And, on the other side, she must have understood the language of *love* very little ; if she could find no tenderer expression of it, than the name, by which every body else called her husband.

EXAMP. III. Vol. 2. P. 229. LOVE'S LABOR LOST.

—" and such barren plants are set before us, that
" we thankful should be ; which we taste and *feel-*
"*ing are*, for those parts that do fructify in us more
" than he."

The words have been, as Mr. Warburton says, transposed and corrupted ; and he " hopes, he has
" restored the author," by reading thus ;

—" and such barren plants are set before us,
" that we thankful should be for those parts (which
" we taste and feel *ingradare*) that do fructify in us
" more than he." WARB.

Our Critic's desire to shew his skill in the Italian, would not let him see ; that Sir Thomas Hanmer restored this passage to sense, without the help of his *ingradare* ; which does not mend the matter much, and which he has not the least pretense of authority for palming upon us as Shakespear's ; and this is done in the Oxford edition, by *thrusting-out the intrusion*, as Mr. Warburton * says ; and printing the passage, as the rhyme directs ;

" And these barren plants are set before us, that we
" thankful should be

" For those parts, which we taste and feel do fruc-
" tify in us more than he."

* Vol. 1. P. 263.

which is a couplet of the same sort of long verses, as those which follow. This unreasonable and unbridled affectation in Mr. Warburton, of dragging into the text of Shakespear, as well as into his notes on him, all, and more than he understands, of the modern languages; cannot but put one in mind of a most unlucky note of his a little lower, p. 233. note 3.

—“those, who know the world, know the *pedant* to be the *greatest affecter of politeness*.” WARB.

When the critic does not understand a passage, he may explain it by putting a proper quantity of asterisks, where he supposes some words are wanting.

EXAMP. IV. Vol. 3. P. 46. ALL'S WELL
THAT ENDS WELL.

—“for doing I am *past*; as I will by thee in
§ what motion age will give me leave.”

“Here is a line lost after *past*; so that it should be distinguished by a break with asterisks. The very words of the lost line, it is impossible to retrieve; but the sense is obvious enough. *For doing I am past*; age has deprived me of much of my force and vigour; yet I have still enough to shew the world I can do myself right, *as I will by thee in what motion* [or in the best manner] age will give me leave.” WARB.

By this sagacious discovery *Lafeu*, an old lord of a high spirit, (who is treating with the most contemptuous ridicule *Parolles*, an infamous coward; who receives all that can be laid on him with the most abject patience) is made so far to forget his character and dignity; as to give a challenge to this pitiful scoundrel. Is this like Shakespear? The sense, such as it is, seems to be plainly this;

“I can-

Can. XVIII. *The Canons of Criticism.* 195

“ I cannot do much, says *Lafeu* ; doing I am *past* :
 “ as *I will by thee* in what motion age will give me
 “ leave. i. e. as I will *pass* by thee as fast as I am
 “ able ;” and he immediately goes out : it is a play
 on the word *past* ; the conceit indeed is poor ; but
 Shakespear plainly meant it, and nothing more ; and
 consequently nothing is left-out. In the very next
 speech *Parolles* considers it not as a challenge, but
 as an excuse on account of his age ; and threatens
 to fight his son for it :

“ Well, thou hast a son shall take this disgrace
 “ off me ;” &c.

EXAMP. V. Vol. 3. P. 38. ALL’S WELL THAT
 ENDS WELL.

“ *Parolles*.—he’s of a most facinerosus spirit,
 “ that will not acknowledge it to be the—

“ *Lafeu*. Very hand of heaven.

“ *Par*. Ay, so I say.

“ *Laf*. In a most weak——

“ *Par*. And debile minister, great power, great
 “ transcendence ; which should indeed give us, a
 “ farther use to be made, than alone the recovery
 “ of the King ; as to be——

“ *Laf*. Generally thankful.——

“ Between the words *us* and *a farther*, there seem
 “ to have been two or three words dropt ; which
 “ appear to have been to this purpose.—*should in-*
 “ *deed give us* [notice, that there is of this] *a far-*
 “ *ther use to be made*.—So that the passage should
 “ be read with Asterisks for the future.” WARB.

He is in the right to put the Asterisks, not the
 Words into the text ; because They do indeed give
 us [notice, that there is in Them] as much addi-
 tional meaning, as there would be in those words
 which they so properly represent.

EXAMP. VI. Vol. 6. P. 232. TIMON OF
ATHENS.

"*Tu*. You that way, and You this;—*But two*
" *in company.*—

" Each man apart, all single and alone,

" Yet an arch villain keeps him company.

" If, where *Thou* art, two villains shall not be ;

" Come not near *Him*.—If *Thou* would'st not reside,

" But where one villain is ; then *Him* abandon."

" This is an imperfect sentence ; and is to be

" supplied thus. But two in company spoils

" all." WARB.

The sentence is certainly complete ; and has reference to the words preceding it. The whole speech turns upon the same quibbling conceit ; *viz.* That each of them, though alone, has a villain in his company : i. e. is *himself* a villain.

CANON XIX.

He may use the very same reasons for confirming his own observations ; which He has disallowed in his adversary.

EXAMPLE I. Vol. 8. P. 350. OTHELLO.

" Let him command ;

" Nor to obey shall be in me *remorse* :

" What bloody business ever."

" The old copies read, *And* to obey—but evident-

" ly wrong : some editions read, *Not* to obey ; on

" which the editor, Mr. Theobald, takes occasion

" to alter it to *Nor* to obey ; and thought, he had

" much

“ much mended matters. But he mistook the sound
 “ end of the line for the corrupt ; and so, by his
 “ emendation, the deep designing Iago is foolishly
 “ made to throw-off his mask, when he has most
 “ occasion for it ; and, without any provocation,
 “ stand before his captain a villain confess’d ; at a
 “ time when, for the carrying on his plot he should
 “ make the least shew of it :” &c. WARB.

To avoid this flagrant inconsistency of character,
 Mr. Warburton assures us ; that Shakespear wrote,
 and pointed the passage thus ;

“ Let him command,
 “ And to obey shall be in me. *Remord*
 “ What bloody business ever.”

For the word *remord*, he quotes the authority of
 Skelton. The force and beauty of that phrase—
to obey shall be in me, to express *I will obey*, is so
 self-evident ; that it needs no authority.

But now, in the very next note on those words of
 Iago, six lines lower,

——“ My friend is dead ;”

Mr. Warburton having forgotten all the fine rea-
 soning, on which this criticism is founded ; says,
 in flat contradiction to it ; “ I cannot but think,
 “ this is a very artful imitation of nature. Iago,
 “ while he would magnify his services, betrays his
 “ villainy. For was it possible he could be honest,
 “ who would assassinate his friend ? And not to
 “ take at this, shew’d the utmost blindness of jea-
 “ lousy.” P. 351, 352.

EXAMP. II. Vol. 5. P. 120. 3 HENRY VI.

“ Will *cost* my crown] Read COAST, i. e. hover
 “ OVER it.” WARB.

How often has Mr. Warburton taken offense at

Mr. Theobald and the Oxford editor, for violating the integrity of metaphors? Yet here he brings-in, unnecessarily, *coast*, a term belonging to *sailing*; to tally with a description, wherein the images are taken from *flying*—wing'd with desire—like an eagle.—

C A N O N XX.

As the design of writing notes is not so much to explaine the Author's meaning, as to display the Critic's knowlege; it may be proper, to shew his universal learning, that He minutely point out, from whence every metaphor and allusion is taken.

EXAMPLE I. *Pastry.*

Vol. I. P. 387. MEASURE FOR MEASURE.

—"prayers from *preserved* souls,

"From fasting maids"—

"The metaphor is taken from fruits, *preserved*
"in sugar." WARB.

In order to continue the metaphor, we should alter *fasting* maids to *pickled* maids.

EXAMP. II. *Cbandlery.*

Vol. I. P. 396. Ibid.

"you shall *stifle* in your own report,

"And *smell* of calumny."

"Metaphor taken from a *lamp* or *candle* going
"out." WARB.

EXAMP. III. *Embroidery.*

Ibid. P. 422. "Doth *flourish* the deceit"—

"A metaphor taken from *embroidery*." WARB.

Ex-

EXAMP. IV. *Chefs.*

—P. 429.—“lay myself in *hasard*.”

“A metaphor taken from Chefs-play.” WARB.
Rather, from Tennis.

EXAMP. V. *Bird-catching.*

Vol. 8. P. 328. OTHELLO.

“That shall *enmesh* them all.”

“A metaphor from taking birds in meshes.” P.
Note, this will serve also for fishing.

EXAMP. VI. *Music.*

Vol. 6. P. 531. CORIOLANUS.

“He and Aufidius can no more *atone*,
“Than violentest contrarietys.”

“*can no more atone*] This is a very fine expression ;
“and taken from *unison-strings* giving the same
“tone or sound.” WARB.

Attone, or rather *attune*, has that signification ;
but *atone* is *unite*, *make one*.

Thus Mr. W. himself explains *atone* in ROMEO
AND JULIET. Vol. 8. P. 71.

The Deputy *set at one* certain of the West Lords,
that were at variance. K. Edw. VI's Journal P. 15.
in Burnet's Hist. of the Ref.

So also in Othello. Vol. 7. P. 461.

“I would do much to *atone* them.”

EXAMP. VII. *Traffic.*

Vol. 7. P. 302. CYMBELINE.

“Thou *bidd'st* me to my loss.”

“ A phrase taken from *traffic*,” &c. WARB.

EXAMP. VIII. *Baking.*

Vol. 6. P. 50. KING LEAR.

“ *Unbolted villain*”—

“ Metaphor from the *bakehouse*.” WARB.

EXAMP. IX. *Bowling.*

Ibid. P. 53.

“ Will not be *rubb'd* or *stopp'd*.”

“ Metaphor from *bowling*.” WARB.

EXAMP. X. *Man's or Woman's Taylor.*

Vol. 7. P. 23. JULIUS CÆSAR.

—“ And since the quarrel

“ Will bear no *colour* for the thing he is,

“ *Fashion* it thus”—

“ The metaphor from the wardrobe ; when the ex-

“ cellence of the fashion makes out for the defect

“ of the colour.” WARB.

EXAMP. XI. *Pocket-book.*

Vol. 4. P. 273. 2 HENRY IV.

—“ wipe his *TABLES* clean] Alluding to a *table-*

“ *book* of slate, ivory,” &c. WARB.

EXAMP. XII. *Arithmetic.*

Vol. 6. P. 180. TIMON OF ATHENS.

—“ and these hard *fractions*] An equivocal allu-

“ sion to *fractions* in *decimal Arithmetic*.” WARB.

But why in *decimal arithmetic* ? I doubt, Mr.
Warburton does not understand, that *decimal fractions*
are

are much easier than *vulgar fractions*. What Shakespear calls *fractions* here, were the breaks in the answer of the senate;

——“ are sorry—you are honourable—

“ But yet they could have wish’d—they know not—

“ Something hath been amiss—a noble nature

“ May catch a wench—would all were well—’tis
“ pity,” &c.

So again in *ANT. AND CLEOP.* Vol. 7. P. 141.

“ I know not what *counts* hard fortune casts up—

“ on my face] Metaphor from making marks or

“ lines in casting accounts in Arithmetic.” *WARB.*

And again in the *TWO GENT. OF VERONA*, P.
229.

“ He lov’d her out of all *nick*] A phrase taken

“ from Accounts; when Calculations were made

“ by nicking of numbers upon a stick.” *WARB.*

EXAMP. XIII. *Aldermen and men of worship.*

Vol. 7. P. 189. *ANTONY AND CLEOPATRA.*

“ *Chain* my arm’d neck] Alluding to the Gothic custom of men of worship wearing gold
“ chains about the neck.” *WARB.*

Your humble servant, Mr. Alderman Antony—
Your *worship* is so fine to day; that I vow I scarce know you. But you will hardly thank Mr. Warburton, for the honor he does you.

Chain my arm’d neck, means, entwine me, armed as I am, in thy embraces. A chain, which a gallant man would prefer before any gold one.

EXAMP. XIV. *Navigation.*

Vol. 7. P. 189. *ANTONY AND CLEOPATRA.*

——“ Leap thou, attire and all,

“ Through

“ Through proof of harness, to my heart ; and there
 “ Ride on the pants triumphing.

“ *Ride on the pants triumphing*] Alluding to an
 “ Admiral ship on the billows after a storm. The
 “ metaphor is extremely fine.” WARB.

There are some points, which our Professed Critic should never touch ; for, whenever he does, he only shews his ignorance about them. He quite mistakes the nature of the *pants* here, as well as the *chain* above.

But why *triumphing* like an admiral ship on the billows after a storm ? I thought victories gained, not storms escaped, had been the matter of triumphs ; and I suppose, other ships dance on the billows, just after the same manner as the Admiral’s does.

Vol. 3. P. 426. KING JOHN.

—“ untrimmed bride]—The term is taken from
 “ Navigation : we say too, in a similar way of
 “ speaking, *not well manned*.” WARB.

EXAMP. XV. *Mathematics.*

Vol. 6. P. 36. K. LEAR.

“ Which like an *engine* wrench’d my frame of
 “ nature] Alluding to the famous boast of Archi-
 “ medes.” WARB.

Perhaps rather alluding to the rack.

EXAMP. XVI. *Monkery or Confectioner.*

Vol. 4. P. 446. I HENRY VI.

“ Field Priest—] Alluding to his *shaven crown* ;
 “ a metaphor taken from a *peel’d orange*.” Mr.
 POPE.

The

The true word is *pilled*; which Mr. Warburton, if he looks for Pilled Garlick in Skinner, will find to import a severer sarcasm, than any thing which alludes to his shaven crown.

EXAMP. XVII. *Physic and Surgery.*

Vol. 3. P. 108. ALL'S WELL THAT ENDS WELL.

—"diet me]—A phrase taken from the severe methods taken in curing the venereal disease."

WARB.

Again, Vol. 6. P. 209. On the word *Tubfast*, he gives you the whole process of the cure.

EXAMP. XVIII. *Constables and Officers of justice.*

Vol. 6. P. 349. MACBETH.

—"nor keep peace between] Keep peace, for go between, *simply*. The allusion to officers of justice; who keep peace between rioters, by going *between them*." WARB.

A constable, who should think to keep the peace between rioters, in the manner Mr. Warburton describes, would go between them *simply* indeed.

EXAMP. XIX. *Pigeons.*

Vol. 6. P. 169. TIMON OF ATHENS.

"*Serring of becks*] A metaphor, taken from the billing of pigeons." WARB.

EXAMP. XX. *Gaming.*

Vol. 6. P. 197. TIMON OF ATHENS.

—"and lay for hearts] A metaphor, taken from card playing. So in CORIOLANUS—*lurch'd all swords*." WARB.

Ex-

EXAMP. XXI. *Astrology or conjuring.*

— Vol. 6. P. 344. MACBETH.

“ To find the mind’s *construction* in the face]
 “ This metaphor is taken from the construction of a
 “ scheme, in any of the arts of prediction.” WARB.

EXAMP. XXII. *Hyperaspists.*

Ibid. P. 402.

“ *Bestride* our down-fallen birth-doom]—The
 “ allusion is to the *Hyperaspists* of the antients ; who
 “ *bestrode* their fellows fallen in battle, and covered
 “ them with their shields.” WARB.

I wonder this learned note did not come-in before, in 1 HENRY IV. Vol. 4. P. 187. where Falstaff says to the Prince, “ Hal, if thou see me down
 “ in the battle, and *bestride* me, so ; ’tis a point of
 “ friendship.” But need Shakespear go so far as the *Hyperaspists* of the antients for this instance of friendship ? or is not this rather brought-in to shew the critic’s learning ?

EXAMP. XXIII. *Bear-garden.*

Vol. 6. P. 490. CORIOLANUS.

—“ why *rule* you not their *teeth*] The metaphor
 “ is from mens setting a bull-dog or mastiff at any
 “ one.” WARB.

EXAMP. XXIV. *Goldsmiths or refiners.*

Vol. 6. P. 515. CORIOLANUS.

“ My friends of noble *touch*] Metaphor taken
 “ from trying gold on the *touch-stone*.” WARB.

EXAMP.

EXAMP. XXV. *Hawking.*

Vol. 7. P. 29. JULIUS CÆSAR.

—“*high-sighted* tyranny] The epithet alludes to
“a hawk soaring on high, and intent upon its prey.”
WARB.

EXAMP. XXVI. *Archery.*

Vol. 1. P. 358. MEASURE FOR MEASURE.

“We have with a prepar’d and leaven’d choice
“Proceeded to you”]

“Leaven’d has no sense in this place: we should
“read *levell’d* choice. The allusion is to archery,
“when a man has *fixed upon* the object, after taking
“good aim.” WARB.

I thought, people generally *fixed upon* the object
they would shoot at, before they *took aim*.

EXAMP. XXVII. *Law-proceedings.*

Vol. 7. P. 198. ANTONY AND CLEOPATRA.

—“*seal* then, and all is done] Metaphor taken
“from civil contracts; where, when all is agreed
“on, sealing completes the contract.” WARB.

EXAMP. XXVIII. *Bawdyhouse:*

Vol. 8. P. 253. HAMLET.

“As peace should still her wheaten garland wear,
“And stand a comma ’tween their amities”]

“The poet without doubt wrote,

“And stand a *commere*, &c. The term is taken
“from a trafficker in love, who brings people to-
“gether; a procurefs.” WARB.

Mr. Warburton, who brought-in this *middling*
gossip,

gossip, as he afterwards calls her, ought best to know from whence she came.

EXAMP. XXIX. *Undertakers.*

Vol. VII. P. 147. ANTONY AND CLEOPATRA.

"For this

"I'll never follow thy *pall'd* fortunes more."

Pall'd seems to mean *decayed*. But Mr. Warburton says,

"*Pall'd*, i. e. *dead*. Metaphor taken from funeral solemnities."

And this leads us to

EXAMP. XXX. *Doctors Commons.*

Ibid. P. 216.

"I cannot *profer* my own cause so well] — The
"technical term, to plead by an advocate." WARB.
And this is note-writing!

C A N O N XXI.

It will be proper, in order to shew his wit, especially if the critic be a married man, to take every opportunity of sneering at the fair sex.

EXAMPLE I. Vol. 6. P. 468. CORIOLANUS.

"My gracious *silence*, hail."

"The expression is extremely sublime; and the sense of it conveys the finest praise, that can be given to a good woman." WARB.

I always thought speaking well and to the purpose deserved a greater commendation; or, in Mr. War-

Warburton's phrase, a *finer praise*, than holding one's tongue.

EXAMP. II. Vol. 3. P. 287. THE WINTER'S
TALE.

—" 'tis powerful think it"] "After this there are
"four lines of infamous senseless ribaldry, stuck in
"by some profligate player, which I have cashier'd;
"and hope no—*fine Lady* will esteem this a *castra-*
"*ted* edition; for our having now and then, on the
"same necessity, and after having given fair notice,
"taken the same liberty." WARB.

EXAMP. III. *Ibid.* P. 480.

—"the fourth [*part of thy wit*] would return
"for conscience sake, to help thee to get a wife."

"A sly satirical insinuation, how small a capacity
"of wit is necessary for that purpose. But every
"day's experience of the sex's prudent disposal of
"themselves, may be sufficient to inform us how
"unjust it is."

EXAMP. IV. Vol. I. P. 260. MERRY WIVES
OF WINDSOR.

"I keep but three men and a boy yet," &c.

"As great a fool as the poet has made Slender;
"it appears by his boasting of his wealth, his breed-
"ing, and his courage, that he *knew how to win a*
"*woman*. This is a fine instance of Shakespear's
"knowledge of nature." WARB.

I know not, what Mr. Warburton's experience
may have taught him; but the success of Mr. Slen-
der's address could give no hint for this good-na-
tured reflexion; for however Mrs. Anne's father
might

might favor him, it is plain, that *her* heart was set upon a more worthy man; and the poet has very properly made Mr. Fenton marry her.

EXAMP. V. Vol. 2. P. 264. LOVE'S LABOR LOST.

"Fair Ladies mask'd are roses in the bud,

"Or angels veil'd in clouds"——

After quarrelling with Mr. Theobald for not using his whole emendation, Mr. Warburton adds,

"It was Shakespear's *purpose* to compare a fine lady to an angel; it was Mr. Theobald's *chance*, to compare her to a cloud: and perhaps the ill-bred reader will say, a lucky one." WARB.

None but an *ill-bred* reader would say so; and probably no body at all would have had such a thought on this occasion, if an *ill-bred* critic had not suggested the complement.

EXAMP. VI. Vol. 2. P. 457. THE TAMING OF THE SHREW.

Cath. "Why, Sir, I trust I may have leave to speak," &c.

"Shakespear here has copied nature with great skill. Petruchio, by frightening, starving, and over-watching his wife, had tamed her into gentleness and submission. And the audience expects to hear no more of the *Shrew*: when, on her being crossed in the article of fashion and finery, *the most inveterate folly of the sex*, she flies out again, though for the last time, into all the intemperate rage of her nature." WARB.

Our critic is a great admirer of Shakespear's knowledge of nature; whenever he can pay a complement to it, at the expense of the fair sex. Here,
in

in order to set, what he calls *their most inveterate folly*, in the strongest light, he misrepresents Shakespear in every circumstance.

1. It does not appear, that Petruchio had as yet *tamed her into gentleness and submission*; for almost the last words she spoke before this sentence are a general curse upon his family.

2. She does not on this occasion fly-out into *all the intemperate rage of her nature*. She insists indeed, with more heat and obstinacy than one would wish in a wife, upon having the gown and cap in question; but does not, as on some former occasions, support her resolution either with ill language, or blows.

3. And lastly, It is not the last time that her temper appears. For twice afterwards she is debating with her husband; once about the hour of the day, and once about the sun and moon; nor is it till the XIIIth Scene, that she appears to be perfectly *tamed into gentleness and submission*.

EXAMP. VII. Vol. 7. P. 273. CYMBELINE.

“ And Cydnus swell’d above its bank, *or for*
 “ *The press of boats, or pride*] This is an agreeable
 “ ridicule on poetical exaggeration, which gives
 “ human passions to inanimate things;” &c. WARB.
 This reflexion seems to be made merely to bring
 in what he says a little after—“ The very same kind
 “ of Satire we have again, on much the same occa-
 “ sion, in THE TWO GENTLEMEN OF VERONA;
 “ Vol. 1. P. 215. where the false *Protheus* says to
 “ his friend, of his friend’s mistress,

——“ *and she hath offer’d to the doom,*
 “ *Which unrevsers’d stands in effectual force,*
 “ A sea of melting pearl, which some call tears.

O

“ A cer.

“ A certain gaiety of heart, which the speaker strives
 “ to conceal, breaking-out under a Satire; by which
 “ he would insinuate to his friend, *the trifling worth*
 “ *of a woman's tears.*” WARB.

This polite complement did not occur to our critic, when he was at work on the play he quotes; but as he was unwilling to lose the reputation of it among the ladies, he has forced it in here without fear or wit; I say, forced; because there is no ground, but in his imagination, for thinking that Shakespear meant any such thing.

EXAMP. VIII. Vol. 7. P. 291.

—“ so thou, Posthumus,
 “ Wilt lay the leven to all proper men;
 “ Goodly and gallant shall be false and perjur'd
 “ From thy great fall.”
 “ When Posthumus thought his wife false, he
 “ unjustly scandalized the whole sex. His wife here,
 “ under the same impressions of his infidelity, attended with more provoking circumstances, acquits his sex; and lays the fault where it was due.
 “ The poet paints from nature. This is life and manners. The man thinks it a dishonor to the superiority of his understanding, to be jilted; and therefore flatters his vanity into a conceit, that the disgrace was inevitable from the general infidelity of the sex. The woman, on the contrary, not imagining her credit to be at all affected in the matter, never seeks for so extravagant a consolation; but at once eases her *malice*, and her grief, by laying the crime and damage at the door of some obnoxious coquette.” WARB.

I have nothing to object to what is said in this learned note of the effects of Jealousy upon men;
 except

Can. XXII. *The Canons of Criticism.* 211

except that the whole might properly be referred to Canon XXIII. But, for what he says of the women, there seems to me no foundation here. Imogen surely does imagine her credit to be affected; when she says just before,

“Poor I am stale, a garment out of fashion.”

Nor does she shew any *malice* here, but a proper resentment of a crime, which could not be committed without the assistance of some *obnoxious* female, either *prude* or *coquette*.

C A N O N XXII.

He may misquote himself, or any body else, in order to make an occasion of writing notes; when He cannot otherwise find one.

EXAMPLE I. Vol. 2. P. 24. MUCH ADO ABOUT NOTHING.

—“She would infect the north star] i. e. there is nothing of so pure and keen a brightness, that her calumnious tongue will not sully.” WARB.

Mr. Warburton’s text, as well as all others, read,

—“she would infect *to* the north-star:”

and it is the diffusedness, or extent of her infection which is here described. But Mr. Warburton will contradict his author, and himself too, rather than lose what he thinks a brilliancy.

EXAMP. II. Vol. 2. P. 185. MERCHANT OF VENICE.

“Fair ladies, you drop *manna* in the way
“Of starved people.”] “Shakespear is not more
O 2 “exact

“ exact in any thing, than in adapting his images
 “ with propriety to his speakers ; of which he has
 “ here given an instance, in making the *young*
 “ *Jewess* call good fortune, *manna*.” WARB.

But in Mr. Warburton’s own text, as well as in other editions, the speech is not given to the *young Jewess*, but to *Lorenzo* ; and is in answer to two, addressed by Portia and Nerissa to him. If there were a necessity of making a reflexion here, it might have been—How easily do we learn to talk the language of those we love ? And this would have been, as Mr. Warburton says, *to the purpose* ; but it would have been out of his element.

EXAMP. III. Vol. 2. P. 437. TAMING OF THE SHREW.

In note 2, where he is abusing old ballads, he says,

“ Shakespear frequently ridicules both them and
 “ their makers with exquisite humor. In MUCH
 “ ADO ABOUT NOTHING, he makes Benedict say,
 “ *Prove that ever I lose more blood with love, than I*
 “ *get again with drinking, prick out my eyes with a*
 “ *ballad-maker’s pen.* As the bluntness of it would
 “ make the execution extremely painful.” WARB.

Where, for the sake of this refined explanation, he quotes the passage, *prick out my eyes* ; whereas his own, as well as the other editions, have it, *pick out* (Vol. 2. P. 11.) and the humor lies, not in the *painfulness of the execution*, but the ignominy of the instrument, and the use he was to be made of after the operation ; “ *and hang me up at the door of a brothel-house, for the sign of a blind Cupid.*”

EXAMP.

EXAMP. IV. Vol. 1. P. 87. TEMPEST.

—“ which enter'd their frail *skins*.”]

Mr. Warburton in his note quotes it, *their frail skins*; because it suited his purpose better. See Canon XIV. Example 7. But in the text, P. 70. he gives it right, *skins*.

EXAMP. V. Vol. 6. P. 224. TIMON OF ATHENS.

“ The Sea's a thief, whose liquid surge resolves
“ The *moon* into salt tears”—]

“ The Sea melting the *moon* into tears, is, I
“ believe, a secret in philosophy; which nobody
“ but Shakespear's deep Editors ever dreamed of.”
WARB.

As it is evident from the latter end of Mr. W.'s note, that his alteration of the text here, is upon his *own* authority, not that of any copies which he had seen; it seems a little hard in him to lay the old reading to the charge of the Editors; which ought certainly to be given to Shakespear himself. They, poor Ignorants! went to work without their tools, and never dreamed of these true Warburtonian Canons of Criticism; and of the high privileges therein annexed to the character of the Critic by profession: by the 2d and 6th of which he is empowered to alter any thing, which he does not understand; or, any word that will do; provided he can think of any thing, which he imagines will do better.

Armed with this Authority, Mr. W. boldly pronounces; that “ 'tis more reasonable to believe,
“ that Shakespear may allude to this opinion; viz.
“ that the saltness of the Sea is caused by several

“ ranges, or *Mounds* of rock-salt under water; with
 “ which *resolving* liquid the Sea was impregnated.
 “ This I think a *sufficient* Authority for changing
 “ —*moon*—into—*mounds*.” WARB.

And was this Term—the *Mounds*—so familiarly known in Shakespear’s time, as the Name of these Ranges of rock-salt; that they would convey the Idea of these Ranges without any addition or explanation? No Mortal, but one, can believe it. And, after all, Mr. W.’s criticism gives us Salt instead of Water.

As for his philosophy, it is like *Gonzalo’s* commonwealth in the *Tempest*;—‘ the latter end of it ‘ forgets the beginning ’ — for no farther back than P. 48. of this Vol. he tells us; that—‘ the natural ‘ philosophy of that time was, that the rays of ‘ the moon were *cold* and *moist*’ —and says; that Shakespear himself alludes to this latter property in two passages.

—“the moonshine’s *watry* beam.” ROM. & JUL. and
 “ Quench’d in the *chast* beams of the *watry* moon.”
 MIDSUMMER NIGHT’S DREAM.

sufficient authorities, both these, for us to conclude that Shakespear in this passage too, wrote, *Moon*. And indeed the tenor of the passage demands it. All things steal from each other. The *Sun* robs the *Sea*; the *Moon* robs the *Sun*; and the *Sea* again robs the *Moon*.

The old *notion* of the Moon’s influence upon the *Weather*, and the known *fact* of its influence on the *Tides*, are very ample grounds for any poet to say, that the Moon supplies the Sea with Water.

I cannot take leave of this Note, without just pointing out the singular perspicuity of the follow-

ing sentence: "The Sea is impregnated with
" mounds of rock-salt resolving liquid."

EXAMP. VI. Vol. 7. P. 21. JUL. CÆSAR.

——"the complexion of the *Element*

"Is fev'rous"—] "We find from the preceding
" relation, (P. 17) that it was not *one* Element only,
" which was disturbed, but *all*: being told, that
" all the sway of *Earth* shook like a thing infirm;
" that the *Winds* rived the knotty oaks; that the
" *Ocean* raged and foamed; and that there was a
" tempest, dropping *Fire*. So that all the *four*
" Elements appeared to be disordered. We should
" read therefore—

"——the complexion of the *Elements*——

"which is confirmed by the following line

"Most *bloody, fiery, and most terrible.*

"*Bloody* referring to the *Water*; *Fiery* to the *Air*
" and *Fire*: and *Terrible* to the *Earthquakes*."

WARB.

Thus Mr. W. For what reason, except to force
the word *complexion* from its common meaning of
colour to the less usual sense of *constitution*, I own
I cannot conceive. There is not the least reason to
think, that any thing is here alluded to; but some
extraordinary meteors in the Air. But Mr. W.
having laid hands on a speech of *Cæsar* (P. 17)
where the words *Earth, Winds, Ocean, and Fire*
happen all to occur, he immediately falls to his
work; and stirring them together with his *uncre-*
ative paw, he brews us up this horrid Chaos of the
Elements. And from the midst of all this turmoil
of his own raising, comes staring out and tells us,
that "Bloody refers to the *Water*, *Fiery* to the

“ Air and Fire, and Terrible to the Earthquakes.” as well as I can conjecture, for these reasons. Bloody to the Water, because No mention is made of Water in the passage : Fiery to the Air and Fire, because, The Air was on Fire, and ’tis hard if a thing may not refer to its self : and lastly, as for *Terrible* to the Earthquakes ; when Mr. W. gives us any reason, why *Terrible* must refer to Earthquakes rather than to any other objects of terror ; except because *Terra* is Latin for the Earth ; I promise to take this off his hands again.

The passage Mr. W. refers to (P. 17) has nothing in it that can lead us to imagine any thing is there meant, except disorders and commotions in the Air.—Shakes the *earth*—evidently relates not to an Earthquake, but to the *Thunder*. A tempest dropping Fire, is a proof, that the Air is in disorder ; but the Element of Fire is no more disturbed in This, than in any other of its common operations. As for the riving Winds and the foaming Ocean, they are not spoken of by *Casca*, as circumstances then present, but as things which he had formerly seen.

It may be thought perhaps, that the difference between the two readings is not of consequence enough to spend so much time about : but however trifling may be that difference, Mr. W.’s reasoning about it is absurd and ridiculous ; and

————— we must not give advantage
To stubborn Critics ; apt, without a theme,
For depravation.—

TROILUS AND CRESSIDA. Vol. 7. P. 472.

C A N O N. XXIII.

The Profess'd Critic, in order to furnish his quota to the bookseller, may write NOTES OF NOTHING; that is, Notes, which either explaine things which do not want explanation; or such as do not explaine matters at all, but merely fill-up so much paper.

EXAMPLE I. Vol. 6. P. 143. K. LEAR.

" Friends of my soul] A Spanish phrase. Amigo de mi Alma." WARB.

Just with the same acuteness a Spanish critic meeting with the expression, Amigo de mi alma, might say,

An English phrase. " Friends of my soul."

EXAMP. II. Vol. 1. P. 61. TEMPEST.

" If thou dost break her virgin knot," &c.

" *Virgin knot*] Alluding to the Latin phrase of " Zonam solvere." WARB.

EXAMP. III. Vol. 2. P. 99. MERCHANT OF VENICE.

—" *peep through their eyes*] This gives us a very picturesque image of the countenance in laughing, when the eyes appear half shut." WARB.

EXAMP. IV. *Ibidem.*

—" shew their teeth in way of smile] Because such are apt enough to shew their teeth in anger." WARB.

EXAMP.

EXAMP. V. Vol. 6. P. 552. CORIOLANUS.

—“ he no more remembers his mother now,
“ than an eight year old horse] Subintelligitur, re-
“ members his dam.” WARB.

EXAMP. VI. Vol. 8. P. 349. OTHELLO.

—“ swell, bosom, with thy fraught;
“ For ’tis of aspics tongues.
“ i. e. swell, *because* the fraught is poison.” WARB.

Such recondite observations as these, shew the great judgment of the critic; and are much to the edification of the gentle reader.

EXAMP. VII. Vol. 3. P. 94. ALL’S WELL THAT ENDS WELL.

“ It rejoices me that I hope, I shall see him e’er I
“ die”]

“ It is not hope that rejoices any one; but that
“ that hope is well grounded. We should read
“ therefore,
“ It rejoices me, that hope, that I shall see him
“ e’er I die.” WARB.

Do people hope, when they think their hope not well grounded? This surely is criticising for criticising sake.

EXAMP. VIII. Vol. 1. P. 29. TEMPEST.

“ My spirits, as in a dream, are all bound up]
“ Alluding to a common sensation in dreams,
“ when we struggle, but with a total *impuissance*
“ in our endeavours, to run, strike,” &c. WARB.
This

Can. XXIII. *The Canons of Criticism.* 219

This is only saying in prose, what Shakespear had said in verse ; but it serves to introduce that fine word *impuissance*, instead of the obsolete English *impotence*.

EXAMP. IX. Vol. 1. P. 95. MIDSUMMER
NIGHT'S DREAM.

" As she is mine, I may dispose of her :
" Which shall be either to this gentleman,
" Or to her death, according to our law."

" By a law of Solon's, Parents had the absolute
" power of life and death over their children. So
" it suited the poet's purpose well enough, to sup-
" pose the Athenians had it before. Or perhaps he
" *neither thought nor knew any thing of the matter.*"

WARB.

Very possible. And therefore, it might have been as well, if Mr. Warburton had not *said any thing of the matter.*

EXAMP. X. Vol. 2. P. 123. MERCHANT OF
VENICE.

" 'Tis vile, unless it may be quaintly ordered."

This is spoken of their going a masking. Upon which Mr. Warburton quotes,

" Ut gratas inter mensas symphonia discors,
" Et crassum unguentum, et Sardo cum melle pa-
" paver

" Offendunt, poterat duci quia cœna sine istis." HOR.
which puts one in mind of those lines in PRIOR'S
Alma,

" Here, Dick, I could display much learning,
" At left to men of small discerning."

EXAMP.

EXAMP. XI. Vol. 1. P. 113. MIDSUMMER
NIGHT'S DREAM.

Note 2.—“She (Mary queen of Scots) is called
“ a *Mermaid*, to denote—her beauty and *intem-*
“ *perate lust*.

——“ *Ut turpiter atrum*
“ *Definat in piscem mulier formosa superne.*”

Which those who do not understand Latin, will
perhaps think, is a proof of what our critic asserts;
or at least something to his purpose.

EXAMP. XII. *Ibid.* P. 114.

“The emperor Julian tells us, Epist. xli. that
“the Sirens—contended for precedency with the
“Muses, who overcoming them, took away their
“*wings*. The quarrels between Mary and Elizabeth
“had *the same cause*, and *the same issue*.” WARB.

Not to take notice of the sameness of the *cause*;
if what Mr. Warburton says of the *issue* be true,
then *heads* and *wings* are the *same*; for Queen Mary
lost her *head*.

EXAMP. XIII. Vol. 8. P. 230. HAMLET.

“O how the *wheel* becomes it!] We should read
“*weal*. She is now rambling on the ballad of the
“steward and his lord's daughter; and in these
“words speaks of the state he assumed.” WARB.

But how can “the *weal* becomes it” signify “the
“*state* be assumed?” I suppose, because the *common-*
weal signifies the *state* or government, therefore
weal must signify *state* or *dignity*. Our critic seems
here to ramble as much as poor Ophelia, and this

is called explaining; he had better have owned, that he did not understand the passage.

EXAMP. XIV. Vol. 6. P. 16. KING LEAR.

——“ Edmund the base
 “ Shall *be* the legitimate] Here the Oxford editor
 “ would shew us, that he is as good at coining
 “ phrases as his author; and so alters the text thus,
 “ Shall *toe* the legitimate] i. e. says he, stand on
 “ even ground with him; *as he would with his au-*
 “ *thor.*” WARB.

Poor Sir Thomas! Woe be to you, if you invade Mr. Warburton's prerogative; of *coining* words for Shakespear! One may fairly say here, that “ the
 “ *toe* of the *peasant* comes so near the heel of our
 “ *courtier*; that it galls his kibe^a.” But Mr. Warburton ought to have taken notice, that the old reading is *shall to th' legitimate*; which though it misled Sir Thomas, may perhaps direct to the right word;

——“ Edmund the base
 “ Shall *top* the legitimate :”

which he would do, if he got the inheritance from him; though that could not make him *be* the legitimate.

EXAMP. XV. Vol. 4. P. 115. FIRST PART
 OF HENRY IV.

——“ matter deep and dangerous,
 “ As full of peril and adventurous spirit
 “ As to o'erwalk a current roaring loud
 “ On the unsteadfast footing of a spear.”
 “ i. e. of a spear laid across.” WARB.

^a HAMLET, Vol. 8. P. 246.

I suppose

I suppose it would not be so dangerous to walk *over* a current, on a spear laid *along* it ; but it would be more difficult : as the man observed, about peoples getting at bridges, if they were built in that manner.

EXAMP. XVI. *Ibid.* P. 135.

“ Here’s lime in this sack too ; there is nothing
“ but roguery to be found in villainous man.”

Here, when he has properly quoted Sir Richard Hawkins, to prove the custom of putting lime into sack ; he runs-out into a dissertation, about lime’s being the cause of the stone ; which he contradicts by Mrs. Stephens’s success with her medicine, and upon this occasion spins out a tedious note, which is nothing to the purpose, since there is no mention of the stone here ; and if lime be good against that, it may be unwholsome in other respects, especially if the wine be over-dosed with it ; as Sir John’s seems to have been, when he could distinguish it at first taste.

EXAMP. XVII. Vol. 2. P. 99. MERCHANT
OF VENICE.

—“ Now by two-headed *Janus*] Here Shakes-
“ spear shews his knowledge in the antique,” says Mr. Warburton ; I suppose, to shew *his own* knowledge ; for the single epithet of *Jane Bifrons* would serve Shakespear’s turn as well as all the collections of antiques, and the books of Montfaucon, Spanheim, &c. which he makes such a parade with.

EXAMP. XVIII. Vol. 8. P. 284. OTHELLO.

“ By *Janus*, I think no] There is great propriety
“ in making the double Iago swear by *Janus*, who
“ had

Can. XXIII. *The Canons of Criticism.* 223

“ had two faces. The address of it is likewise remarkable ; for as the people, coming up, appeared at different distances to have different shapes ; he might swear by *Janus*, without suspicion of any other emblematic meaning.” WARB.

There are a great many of this sort of notes, too many to transcribe ; which, with a shew of refinement, may throw a dust in the reader's eyes ; but, when one comes to reflect on them, contain nothing at all ; or, what is worse than nothing, nonsense. All this dream of an *emblematic meaning* has no more foundation, than his conceit of people's having different *shapes* at different distances ; different appearing *magnitudes* they may have, but not different *shapes* ; nor, if they had, would that help him ; unless at some distance or other they had *two faces*.

EXAMP. XIX. Vol. 7. P. 231. CYMBELINE.

“ You speak him far.” “ i. e. largely in his praise. Shakespear with his common licence only uses the *Length* for the *Breadth*.” WARB.

It may perhaps be improper to range this example under Notes of *Nothing* ; since the acute reader will discover in it no less than *three* Things, viz. Not only the *Length* and *Breadth*, but the *Thicknes* also of our notable critic's Head-piece.

Why he explains *far* by *largely*, except for the sake of his doughty remark on Shakespear's licence ; is hard to conceive. If Shakespear had been absurd enough to *mean—breadth*,—I trust, he would also have been nonsensical enough to *say*—You speak him *wide* (*far*, *length* ; *wide*, *breadth*.) But the best of it is, this speaking him *far*, or extending his praise, in the very next note signifies both

length

length and breadth; and with a witness too: for it signifies drawing out (or extending) it, *beyond its lists and compass*. i. e. beyond its extent. Mr. W. sneers at poor *Theobald* for explaining the words, —I do extend him within himself—by these—I extend him within the lists and compass of his merit—; which, says our merry Critic, is just as proper as to say, *I go out within doors*. Now we have exactly the same reason to say, that Mr. W.'s explanation of the word *extend*, is just as proper as to say, *I stay at home without doors*.

EXAMP. XX. Vol. 5. P. 278. RICHARD III.

“ I think there’s ne’er a man in Christendom,
 “ Can lesser hide his love or hate than he.”] “ This
 “ character is what *Ennius* gives of himself, and
 “ in the same words. *Ego eo ingenio natus sum,*
 “ *amicitiam atque inimicitiam in frontem promp-*
 “ *tam gero.* Ap. Non. in *Inimic.* But this is no
 “ imitation: For the thought, which is a common
 “ one, could hardly be expressed otherwise.”

WARB.

What a slippery ground is critical confidence!
 Vol. 6. P. 284.

No two sentences, expressing the same sentiment, can well be more different in the *form* of them than these two.

Ennius speaks *directly* of him-self, by a simple affirmation;

promptam gero. I show it openly.

Hastings speaks of *Richard* *obliquely*, by a comparison of him to other men; and his expression is negative: describing him as—*not hiding* his love and hatred.

C A N O N

CANON XXIV.

He may dispense with truth; in order to give the world a higher idea of his parts, or of the value of his work.

For instance,

1. He may assert, that what he gives the public, was the work of his younger years; when there are strong evidences of the contrary. This Mr. Warburton has done, in so many words, in his Preface; P. 19.

"These (observations on Shakespear) such as they are, were among my younger amusements; when, many years ago, I used to turn over these sort of writers, to unbend myself from more serious applications," &c.

From a very great number of these notes, one would think this to be true; though it is but a bad complement to the public, *at this time of day, to trouble them with such trash*; but when one reflects on the passages in almost every page, where Sir Thomas Hanmer's edition is corrected; and on the vast numbers of cancelled sheets, which give pretty strong evidence, that the book was in a manner written while it was printing off; beside several other evident marks of haste, these circumstances render this assertion impossible to be true; without construing away the obvious meaning of his words.

2. He may assert, that he has collated the text of his author with *all* the former editions; when at the same time it appears undeniably in his work, that he has not done it.

In the title page of his edition, Mr. Warburton says, that the text is collated with *all* the former
P editions;

editions; how truly this is said, will appear by the following instances.

EXAMPLE I. Vol. 2. P. 72. MUCH ADO ABOUT NOTHING.

"Let them be in the hands of Coxcomb]—But the editor (Mr. Theobald) adds, *the old Quarto gave me the first umbrage for placing it [this speech] to Conrade.* What these words mean, I do not know; but I *suspect*, the old Quarto divides the passage as I have done." WARB.

I SUSPECT! Is this the language of a man, who had actually collated the books? I am afraid from these words, the world will more than *suspect*, that he knew nothing of the matter; and that where he quotes the old editions, it is only at second hand.

EXAMP. II. Vol. 1. P. 67. TEMPEST.

"And like the baseless fabric of *their* vision."]

"Not to mention the aukward expression of *their* vision; which Mr. Theobald, upon what authority I know not, changed into *this* vision." WARB.

It is strange, that Mr. Warburton should not know; that it was upon the authority of the first Folio, which has this reading.

EXAMP. III. Vol. 3. P. 149. TWELFTH NIGHT.

"Unstaid and skittish in all *motions* else] The Folio reads *notions*." WARB.
Both the Folio's read, *motions*.

EXAMP.

EXAMP. IV. Vol. 6. P. 5. K. LEAR.

—"and 'tis our fast intent] This is an interpolation of Mr. Lewis Theobald," &c. WARB.

Hardily said—but not very honestly; for FAST is the reading of both the Folio editions.

CANON XXV.

He may alter any passage of his author, without reason and against the Copies; and then quote the passage so altered, as an authority for altering any other.

EXAMPLE I. Vol. 6. P. 348. MACBETH.

—"the raven himself is hoarse,

"That croaks the fatal entrance of *Duncan*

"Under my battlements"—] "I suppose the text
"to be corrupt; and that we should read——

"The raven himself's not hoarse——

"The messenger tells her of one, who has just
"brought the agreeable news of *Duncan's* coming.
"Give him tending, answers she; he brings great
"news: i. e. treat him as the bringer of good news
"deserves. This is so very acceptable; that it would
"render the most shocking voice harmonious, the
"most frightful bearer agreeable. A thought expressed in the most sublime imagery conceivable, and best adapted to the confidence of her views.
"For as the raven was thought a bird of omen, it
"was the properest to instance in; both as that
"imagination made its hoarse voice still naturally
"more odious; and as that was a notice of the
"designs of fate, which she could confide in. But
"this effect of the disposition of the mind upon
P 2 "the

“ the organs of sense, our poet delighted to de-
 “ scribe. Thus in a contrary case, where the
 “ chaunting of the Lark in *Romeo and Juliet*
 “ brings ill news; he makes the person concerned
 “ in it to say,

“ 'Tis said, the Lark and loathed Toad chang'd
 eyes :

“ Oh now, I wot, they have chang'd voices too.”

WARB.

This couplet had passed Mr. W.'s forge, before it could be made fit for the purpose 'tis here used for. As Shakespear wrote it, it has no relation to any effect of the disposition of the mind upon the organs of sense; but is a simple Wish. Thus it stands in the Original;

Oh now I *would* they had changed voices too!
 and how happily Mr. W. has changed I *would* for I *wot*, may be seen in CANON VIII. Ex. 52. P. 68.

This Reflexion, as is observed above, in CANON IX. Ex. 8, is undoubtedly raised in her mind by what is there said about the Messenger's being almost dead for breath. The old reading,

The raven himself is hoarse——

is right; and the sentiment seems to be this :

The raven himself, whose ominous croaking is always hoarse; (a voice of ill omen, and therefore finely insinuated to be disagreeable to the Ear) is more particularly so, when he croaks the fatal entrance of *Duncan*, &c. because *Duncan's* death is fixed and determined on with a resolution more than commonly steady and immoveable. *A thought, indeed expressed in the most sublime imagery conceivable; and best adapted to the confidence of her views.*

EXAMP.

EXAMP. II. Vol. 6. P. 351. MACBETH.

Unto our *gentle senses*.—Mr. W. reads, *general sense*;—and supports himself by reasons, which are endeavoured to be confuted in CANON VIII. Ex. 43. But he has one hold still left him. i. e. *Authority*; which (as the good SCRIBLERUS says in the first note on the Dunciad) is—at all times with Critics *equal*, if not *superior*, to *Reason*—especially, if it be their *own Authority*; which is the case here with Mr. W.

“*General* has been corrupted to *gentle* once a—
“gain in this very Play.” See Note, Act 3.
Scene 5. WARB.

It is at P. 385. Where Mr. W. instead of—
gentle weal—without any reasonable cause, and *confessedly* against the concurrent testimony of all the Editions, thrust into the Text by his own Authority—*general weal*.

He quotes indeed a passage in *Timon of Athens*, in support of his alteration; where the commonwealth is called the *general weal*.

———take the bridge quite away
Of him, who his Particular to foresee
Smells from the general weal.———

But here the word *general* is necessary; because the *public good* is spoken of, in opposition to the *private advantage* of a *particular*.

So that in *both* places the *gentle* or *general* readers (i. e. the readers in general) will be apt to believe, that *gentle* has been corrupted into *general*; and not, as Mr. W. would have it, *vice versa*.

E S S A Y

T O W A R D S A

G L O S S A R Y.

ABSENT, "unprepared." Vol. 4. P. 42.
See Can. P. 70.

AFFAIRS, "professions." Vol. 5. P. 394.
"—their *affairs* are righteous."

APPEAL'D, "brought to remembrance." Vol. 6.
P. 518.
"Your favor is well *appeal'd* by your tongue."
This word Mr. WARB. brought-in upon conjecture.

ARGUMENTS, "natures." Vol. 6. P. 179.
"and try the *arguments* of hearts by borrowing."
Perhaps rather, contents.

ARISE, a word used to usher in a matter of
"importance." Vol. 1. P. 13.
"Now I *arise*."

AUNTS, "old women," Vol. 6. P. 366.
"*Aunts* prophesying," &c.

The text was, *And* prophesying. But Mr. Warburton brought-in his *Aunts*, on purpose to make old women of them; in order to which he
3 wrongly

wrongly interprets "*accents terrible of dire combustion*" to mean articulate sounds or words, P. 365.

BELIEVE a thing, "act conformably to it."
Vol. 8. P. 135.

"—so far to *believe* it."

BELIGHTED (introduced to Shakespear's acquaintance by Mr. Warburton.) Vol. 8. P. 299.

"If Virtue no *belighted* beauty lack"] white, fair, W.

It should rather signify lighted-up, as a room is with candles. See Can. P. 9.

BROOCH, "a chain of gold." Vol. 4. P. 240.

"Your *brooches*, chains, and owches.

Rather, a bodkin or some such ornament, from *broche*, Fr.

CAP, "property," bubble." Vol. 6. P. 221.

"Thou art the *cap* of all the fools alive.

Rather the top, chief.

CARBONADO'D, *reliius* CARBINADO'D,

"mark'd with wounds made by a *carabine*."

POPE confirmed by WARB. Vol. 3. P. 95.

So when Kent in King *Lear* says, *I'll carbonado your shanks for you*; he means, *I'll shoot you in the legs with a carabine*; which will carry the antiquity of that weapon much higher than Henry IV. of France.

But *carbonaded* means *scotched*, or cut as they do steaks before they make *carbonadoes* of them.

CEMENT, "cincture or inclosure; because both
"have the idea of holding together."

"Your temples burn'd in their *cement*." Vol. 6.
P. 532.

COMES-OFF, "goes-off." Vol. 6. P. 149.

"—this *comes-off* mighty well."

CONSEAL'D, a word of Mr. Warburton's own invention; and which is, as he says, "—a very proper designment of one just *affianced* to her Lover." Vol. 8. P. 69.

CRESTLESS, "one who has no right to Arms." i. e. Coat of Arms. Vol. 4. P. 467.
just as headless would signify one who has no legs.

CURIOSITY, "scrutiny." Vol. 6. P. 3. See Can. II. Ex. 12.

DANGER, "wickedness." Vol. 6. P. 19.
"—on no other pretence of *danger*."

DEAR, "dire." Vol. 6. P. 288.
"—with this *dear* sight."

DECK'D, "honor'd." Vol. 1. P. 12.
"When I have *deck'd* the sea with drops full
"salt."

To *deck* signifies to adorn.

DEROGATE, "unnatural." Vol. 6. P. 37.
—from her *derogate* body never spring
A Babe, to honour her! —
I imagine, Shakespear meant degenerate.

DESPITED, "vexatious." Vol. 8. P. 282.

DISTEMPER, "sudden passions." Vol. 4.
P. 344.

"If little faults proceeding on *distemper*

"Shall not be wink'd at."

But the distemper here alluded-to was drunkenness.

"—we consider,

"It was *excess of wine* that set him on."

EFFECT, "executioners." Vol. 5. P. 222.

"Thou wert the cause and most accurst *effect*."
But

But Richard replies,

"Your beauty was the cause of that *effect* rhaps
Does *effect* mean executioner here too? Pe
the first line should be read,

"Thou wert the cause of that most curs'd ef-
fect;"

i. e. the timeless deaths of Henry and Edward.

ENDEAVOURS, "for deserts." Vol. 5. P. 406.

"—I confess your royal graces,

"Shower'd on me daily, have been more than
could

"My studied purposes requite; which went

"Beyond all man's *endeavours*: my *endea-*
vours.

"Have ever come too short of my desires."

Rather, for endeavours.

ENRACED, "rooted." Vol. 2. P. 133, a word
of his own bringing-in. See Can. P. 53.

ENVY, "for evil." Vol. 5. P. 397.

"You turn the good we offer into *envy*."

Rather, you put an invidious construction on
what we mean well.

EQUIPAGE, "stolen goods." Vol. 1. P. 280.

"I will retort the sum in *equipage*."

ERRANT, "one who has no house nor coun-
try." Vol. 8. P. 302.

A man that has no *house*, one has a tolerable
notion of; but to say a man has no *country*, is
a piece of nonsense, not to be suffered in any,
except one, Country.

To EXTEND a thing, "to draw it out beyond
its lists or compass." Vol. 7. P. 231.

FANTASTICAL, "supernatural, spiritual."
Vol. 6. P. 339.

rather,

rather, creatures of the brain, merely ideal, or as Shakespear says in another place—unreal mockeries.

So in, 1 Hen. IV. Vol. 4. P. 198.

—art thou alive?

Or is it Fancy plays upon our eyesight?

FEARLESS, careless. Vol. 2. P. 113.

“ See to my house, left in the *fearless* guard

“ Of an unthrifty knave.”

FISSURE (another word introduced by Mr. Warburton) “ Socket, the place where the eye is.”

WARB. Vol. 3. P. 382. See Can. II. Ex. 6.

But Fissure would signifie, slit, or the parting of the eyelids; not the socket of the eye,

To FLOUT, “ to dash any thing in another’s “ face.” Vol. 6. P. 335.”

“ Where the Norweyan banners *flout* the sky.”

FORMAL, “ common.”

—to any *formal* capacity. Vol. 3. P. 158. it means,—whose capacity, i. e. faculty of reasoning is in any form, or method, and thus Mr. W. himself explains the word in MEASURE FOR MEASURE.

“ *Formal*, a thing put into form or method.”

Vol. 1. P. 447.

So in ANTONY and CLEOPATRA, Vol. 7. P. 135, Thou should’st come like a fury crown’d with snakes,

Not like a *formal* man.—

i. e. a man in his senses.

tho’ Mr. W. here too chooses to say—

Formal, ordinary.

FOULED (a word of Mr. Warburton’s) “ tram-

“ pled under foot,” Vol. 6. P. 537.

FRAINE

FRAIN
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FRABINE (another word of Mr. Warburton's making) for "refraine, keeping back farther favors." Vol. 2. P. 62. See Can. 7. Ex. 5.

So one may upon occasion use 'fractory for refractory, 'bellion for rebellion, &c.

FREE, "grateful." Vol. 6. P. 390.

"Do faithful homage, and receive *free* honors."

i. e. Our allegiance on one side and our honors and privileges on the other shall be put on a certain and known footing. The sentiment is the same as Shakespear has, P. 420.

—"The time approaches,

"That will with due decision make us know,

"What we shall say we *have* and what we *owe*."

To FROWN, "to project or execute laws." Vol. 6. P. 493.

"Than ever *frown'd* in Greece."

By the same rule of construction, it may signify to write angry notes, and call names.

FULL, "beneficial." Vol. 1. P. 439.

so interpreted in order to confute a reading of Mr. Theobald.

To GAUDE, "rejoice." from the Fr. Gaudir. Vol. 3. P. 272. a word of Mr. W.'s coining.

To GEAP, "jeer, ridicule." Vol. 2. P. 239.

This word was made by him to fit the place, instead of *leap*.

"How will he triumph, *leap*, and laugh at it?"

But, if he must be altering, he should have taken the true word *jape*, which is used by the old Authors in the sense he would have; though there is no need of it.

GEER,

GEER, "catables." Vol. 6. P. 84.

"But rats and mice, and such small Geer,

"Have been Tom's food for seven long year."

GENERAL, "speedy." Vol. 6 P. 179.

"I knew it the most general way."

GENTLEMAN-HEIR, "a Lady's eldest son." Vol. 3. P. 132.

This is a phrase fresh from the mint. But Mr. Warburton may take it back, and lay it by for his own use: Shakespear has no need of it; as any body will own, who considers that Sir Toby was drunk, and interrupted in his speech by his pickled herrings.

"'Tis a Gentleman here — a plague of these
"pickle herrings!"

GRAVE, "Epitaph." Vol. 3. P. 369.

"———so must thy grave

"Give way to what's seen now." See Can. P. 87.

GROTH, "Shape." Vol. 8. P. 70.

"Thy tears are womanish, thy wild acts denote

"The unreasonable fury of a beast,

"Unseemly woman in a seeming man,

"And ill beseeming beast in seeming * both,"

* Groth. WARR.

This passage Mr. Pope threw-out as *strange nonsense*; and Mr. Warburton restores it into absolute nonsense, by a word of his own making, and wrong interpreting the word joined with it; for there is no such word as *groth*; and if he means *Growth*, that signifies *increase*, not *shape*; then what is *seeming shape*? for I deny that *seeming* is used for *seemly*, as he says. Nor is there any reason for all this pother and amendment; but that Mr. Warburton cannot understand Shakespear,
till

till he has brought him down to his level, by making nonsense of his words.

The meaning of the sentence, which is full of gingle and antithesis, is; "You discover a strange mixture of womanish qualities, under the appearance of a man; and the unseemly outrageous fury of a beast, under that compound of Man and Woman. This should properly have come under Canon VIII.

GUST, "aggravation." Vol. 6. P. 194.

"To kill I grant is sin's extremest *gust*."

Mr. Warburton writes with great *gust*, when he makes notes on the Dunciad.

HAIR, men of, "nimble, that leap as if they rebounded." not, *bairy* men. Vol. 3. P. 347.

See Can. IX. Ex. 2.

"—they have made themselves all men of hair, &c.

HARD HANDS, "signifie both great labor and pains in acquiring, and great unwillingness to quit one's hold." Vol. 7. P. 72.

"—wring from the *hard hands* of peasants."

To HEDGE, "obstruct." Vol. 5. P. 401.

Shakespear uses it for pursuing one's ends obliquely, cunningly. So Falstaff in the MERRY WIVES OF WINDSOR says—Vol. 1. P. 281.

I, I, I myself sometimes leaving the fear of heaven on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to *hedge* and lurch.

but here Mr. W. had nothing to say to the word. Indeed it was not so proper a passage, wherein to introduce, or convey his interpretation.

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HERMITS, "Beadsmen." Vol. 6. P. 352.
ignotum per ignotius is one of the Canons of Lexicography.

HINT, "prognostic." Vol. 1. P. 30.
Shakespear means the same as in three lines lower is expressed by—our theam of woe.

HYM, "a particular sort of Dog. POPE. Vol. 6. P. 89.

"Hound or spaniel, brache or *hym*."

Unless Mr. Warburton finds it out in Horace's Epode to Cassius Severus, there is no such dog as *Hym*.

Sir T. Hanmer reads it rightly *Lym*. See Caius de Canib. Brit. and Skinner under *Limmer*.

IGNORANT, "base, poor, ignoble." Vol. 6. P. 349.

"Thy letters have transported me beyond This *ignorant* present time."

Rather, time of *ignorance*; as in Othello, Vol. 8. P. 375. *ignorant* Sin for Sin of *Ignorance*.

"Alas! what ignorant Sin have I committed?"
In the two first senses properly applicable to many of Mr. Warburton's notes.

IMPAGE, "grafting." Vol. 3. P. 34.

from impe, a graff, or slip, or sucker. WARB.

so we may say Pimpage, procuring, pimping, from Pimp, procurer.

IMPART, "profess." Vol. 8. P. 128.

evidently in the latin sense of impertio, give, bestow.

INCHASE Subst. "the temperature, in which
"the seasons of the year are set." Vol. 1. P. 111.

IN-

INCISION to make, "a proverbial expression for
"to make to understand." Vol. 2. P. 334.

"God help thee, shallow man. God *make inci-*
sion in thee."

By this place we must explain that of Pistol.
Vol. 4. P. 245.

"What, shall we have *Incision*?" i. e. under-
standing.

INCORRECT, "untutor'd." Vol. 8. P. 127.

"A will most *incorrect*"——

This explanation, I hope, is not suggested to Mr.
Warburton by a view of Shakespear's text, as it
stands in his edition; for, though he has *tutored*
him with a vengeance, in the most pedantic sense
of that word, he has left him still—most *incorrect*.

INSTANCE, "for sense." Vol. 3. P. 191.

"So far exceed all *instance*, all discourse;"

Rather, example.

INTRAITMENTS, "coyness." Vol. 8. P. 139.

A word (he says) used among the *old* English
writers. I doubt no *older* than the Hypercri-
tic of the Dunciad. But he knows not what to
make of *intreatments*, the true reading.

"Set your *intreatments* at a higher rate."

Why may it not signify *entertainments*, i. e. the
opportunities you give him of conversing with
you?

LAY-BY, "stand-still." Vol. 4. P. 102.

LEARNING, "being taught." Vol. 7. P. 267.

See Can. P. 49.

To 'LEVE, "to add to the beauty of a thing."

Vol. 1. P. 95. See Can. P. 51.

LIMITS, "estimates." Vol. 4. P. 99. rather,
orders, limitations.

LORD

LORD of the Presence, *i. e.* Prince of the blood.
Vol. 3. P. 393.

"*Lord of the presence*, and no land beside." (*Thy Presence is the old reading.*)

So afterwards, when King John, speaking of himself, says, he is "Lord of our presence;" P. 411. he means, that he is a *Prince of his own blood*.

"*Lord of our presence*, Angiers, and of you.

MEAL'D, "mingled." Vol. 1. P. 427.

"——were he *meal'd*

"With that which he corrects"——

If *mingled* were the meaning, it should be *mell'd*.

It seems to mean *dawb'd* with the same spots that he finds fault with in others.

MEAN, "mediocre condition." Vol. 6. P. 97.

"Our *mean* secures us"——

Extremely edifying to his English reader; he should have added the Latin and Greek too.

TO MEMORIZE, "to make." Vol. 6. P. 335.

"Or *memorize* another Golgotha."

Perhaps rather, render famous in History.

MEROPS' SON, "Bastard, base-born." Vol. 1. P. 213.

"Why, Phaeton, for thou art *Merop's son*.

"Wilt thou aspire to guide the heavenly car?" &c.

The Duke is here reproving Valentine for his ambition, in attempting his daughter; and calls him *Merops' son*, as a synonymous term with *Phaeton*.

He is too well bred to call a Gentleman son of a whore for no reason at all, this is language fit only for profess'd Critics and Car-men; but since *Clymene* was *Phaeton's* mother, and *Merops* *Clymene's* husband; how comes calling him *Merops' son* to signify calling him *bastard*? for, though

Mr.

Mr. Warburton is acquainted with Clymene's amours, the Duke is not talking of them here.

MING (another word of Mr. Warburton's, made out of a *wing turned the wrong way*) mixture.

Vol. 3. P. 11.

"——a virtue of a good *ming*." (or *wing*.)

MOTIVE, "affistant." Vol. 3. P. 89. "instrument." Vol. 4. P. 9. "pledge." Vol. 6. P. 403.

MUCH, "marry come up." Vol. 4. P. 243.

MUCH-BEDIGHT, "much bedeck'd and adorned, as the meadows are in spring time."

Vol. 2. P. 286. See Can. P. 17.

Which being his *own word*, he pays it this complement; "*the epithet is proper, and the compound not inelegant.*"

MUSTER TRUE GATE, i. e. "assemble together in the high road of the fashion."

Vol. 3. P. 29.

I wish, Mr. Warburton had given us some authority for this, out of Skelton at least, if not from Shakespear; for it is too much to take upon his bare word.

NATIVE, "civil." Vol. 4. P. 387.

"——and out-run *native* punishment."—

The sense of the passage is, that war overtakes and punishes *abroad* such men as have fled from the justice of the law, and escaped punishment at *home*, which Shakespear calls *native* punishment.

NATURE, "human." Vol. 6. P. 349.

NICE, "delicate, courtly, flowing in peace." Vol. 7. P. 178.

"——when my hours

"Were *nice* and lucky——

Q

NOBI-

NOBILITY, "magnitude." Vol. 8. P. 127.

"And from no less *nobility* of love."

OATS, 'a distemper in horses.' Vol. 2. P. 442.

"——the *oats* have eat the horses."

I hope, Mr. Warburton takes care to keep his horses from this dangerous distemper.

PEACE to keep, "to go between simply." Vol. 6. P. 349. See Can. XX. Ex. 18. P. 124.

PIKED or PICKED, "formally bearded." POPE. Vol. 3. P. 396.

'PLOY'D, "for imploy'd." Vol. 7. P. 328.

"——have both their eyes

"And ears so 'ploy'd importantly as now."

This is Mr. Warburton's word ('ploy'd for imploy'd, he should have said *employ'd*) instead of *cloyed*. But Shakespear never thought of circumcising his words at this rate, as our Critic does to fit them for any place which he wants them to fill. By the same rule we may say, 'PTY and 'PIRE are English words, signifying *empty* and *empire*.

POSSESSION, "satisfaction." Pope, Vol. 4. P. 328.

"King Lewis's *possession*."

A man must be very unreasonable, who will not be *satisfied* with *possession*.

POWER, "execution of a sentence." Vol. 6. P. 10.

"To come betwixt our sentence and our *power*."

Rather, power to execute the sentence.

PREGNANT, "ready." Vol. 3. P. 164.

—"most *pregnant* and vouchsafed ear."

Ready, for what?

PRE-

PRESUPPOSED, "imposed." Vol. 3. P. 204.

"—forms which there were *presupposed*.

"Upon thee in the letter."

i. e. forms beforehand described in the letter, such as yellow stockings, cross-garters—&c.

'PRIS'D, taught." Vol. 2. P. 155.

"— and am well '*pris'd*

"To wish it back again"—— See Can. P. 38.

This is a word which Mr. Warburton has substituted instead of *pleas'd*, which is Shakespear's. I suppose, by the apostrophe, he uses it for *appri-fed*; and so, for the ease of all future Poets and Critics, they may use '*ply*, '*pear*, '*proach*, for *ap-ly*, *appear*, *approach*, &c.

QUESTION, "force, virtue," Vol. 7. P. 440.

"During all *question* of the gentle truce."

RACK, "the vestige of an embodied cloud."

Vol. 1. P. 68.

"Leave not a *rack* behind." See Can. XV. and XVII.

RASH, "dry." Vol. 4. P. 284.

"As strong as—*rash* gunpowder."

The true sense here is sudden, easily inflammable.

RATED, "fought for, bought with supplication."

Vol. 4. 299.

TO RECONCILE, "to bear with temper." Vol.

6. P. 407.

REFLECTION, "influence." Vol. 7. P. 238.

RESOLUTION, "confidence in another's words."

Vol. 6. P. 422.

RESPECT, "requital." Vol. 5. P. 320.

"Is the determin'd *respect* of my wrongs."

Mr. Warburton put-in this word; and therefore,

perhaps, he may interpret it as he pleases.

—also, “One in honorable employment.”

Vol. 6. P. 56.

“To do upon *respect* such violent outrage.”

Rather, the reverence due to one in honorable employment.

To RETORT, “to pay again.” Vol. 1. P. 280.

Hence, no doubt, comes a RETORT, a vessel used by the Chemist; because it *repays* the Operator whatever he puts into it with interest; Chemistry being well known to be a very gainful employment.

To RETURN, “to reply averfely.” Vol. 7. P. 384.

By *replying averfely to adverse fortune*, Mr. Warburton, I suppose, means; to reply with his back turned upon her. But the word here seems only to mean *Échos*.

“And, with an accent tun’d in self-same key,

“Returns to adverse fortune”——

To REVVE a man, “to look him in the face.”

Item, “to call upon him to hasten.” Vol. 3. P. 90.

“—And time *revves* us.” A word of Mr. Warburton’s bringing into the text.

RIVALS, “partners.” Vol. 8. P. 116.

“The rivals of our watch”——

But *rivals* generally would have *all*.

SEASON, “infuse.” Vol. 8. P. 137.

SELF-CHARITY, “charity inherent in the person’s nature.” Vol. 8. P. 323.

“Unless *self-charity* be sometimes a vice;

“And to defend ourselves it be a sin.”

So *self-defense* and *self-murder*, I suppose, are *defense* and *murder* inherent in a person’s nature.

SEEM-

SEEMING, "seemly." Vol. 8. P. 70. See GROTH.

SERRING (a word of Mr. Warburton's) "joining close together." Vol. 6. P. 169.
"Serring of becks."

SHAPELESS, "uncouth or diffused." Vol. 2. P. 265.

"Disguis'd like Muscovites in *shapeless* geer."
i. e. of a strange shape, or a large shape.

SHINE, "prosper." Vol. 6. P. 372.

"—If there come truth from them,
"As upon thee, Macbeth, their speeches *shine*."
Rather, promise good fortune to.

SHOTTEN, "any thing that *is* projected; as a
"shotten herring is one that *bath* cast its spawn."
Vol. 4. P. 367.

"In that *nook-shotten* isle of Albion."

SICK, "prejudiced." Vol. 5. P. 356.

"By *sick* interpreters."—

Whether prejudiced signifies *hurt*, or *partial*,
and if partial, whether *for* or *against*, Mr. Warburton does not say.

SILENCED, "recalled." Vol. 5. P. 347.]

"Is it therefore

"Th' embassador is *silenced*?"

There is no mention of any recalling; the meaning is, that the French Embassador was refused audience by our King.

SINCERE, "legitimate." Vol. 5. P. 350.

"From *sincere* motions."

SOLLICITED, "brought-on the event." Vol. 8. P. 265.

“ —the occurrents more or less

“ Which have *solicited*—the rest is silence.”

OLLICITING, “ information.” Vol. 6. P. 342.

“ This supernatural *soliciting*

“ Cannot be ill.”——

So a *Solicitor* is an *Informer*.

SNIFE, “ a diminutive woodcock.” Vol. 8. P.

303.

Just as a partridge is a diminutive pheasant.

SOME, “ that part which.” Vol. 7. P. 333.

“ ——that *some*, turn'd coward.”

'SPERSE, for disperse. Vol. 8. P. 345. See Introd. P. 20.

This is a word of Mr. Warburton's making; and so he may write '*sturb* and '*stin*tion. But *sperse* should rather mean sprinkle.

SPURS, “ an old word, for the fibres of a tree.”

POPE, Vol. 7. P. 311.

“ ——mingle their *spurs* together.”

It is a common word; and signifies the larger roots, in contra-distinction to the fibres or smaller roots; so the spur of a post is used in allusion to the large root of a tree.

STRANGE, “ dangerous.” Vol. 6. P. 350.

“ Your face, my Thane, is as a book, where
“ men

“ May read *strange* matters.”

STRATAGEM, “ vigorous action.” Vol. 4. P. 206.

STRIFE, “ action, motion.” Vol. 6. P. 149.

SUBSCRIBED, “ soften'd.” Vol. 6. P. 94.

“ All cruels else *subscribed*.”

— Item,

—*Item*, aliened, transferred. Vol. 6. P. 17.

“ The King is gone from hence *subscrib'd* his
“ power.”

SUBSCRIPTION, “ obedience.” Vol. 6. P. 73.

“ You owe me no *subscription*.”

SUDDEN, “ capricious.” Vol. 6. P. 404.

“ —I grant him bloody,

* * * * *

“ *Sudden*, malicious, &c.”

It seems to mean passionate, wrathful.

SUPPOSED, “ undermined.” Vol. 4. P. 293.

“ Wounding *supposed* peace.”

—*item*, “ propping, supporting.” Vol. 3. P. 25.

“ If you should tender your *supposed* aid,”

i. e. the help you suppose you can give the King.

SUPPOSITION, “ the thing laid open (*or perhaps*
upon).” Vol. 3. P. 237.

“ And in that glorious supposition think.”

See Can. P. 109.

SURMISE, “ contemplation.” Vol. 6. P. 343.

“ My thought, whose murder yet is but fan-

“ tastical,

“ Shakes so my single state of man; that Fun-
ction

“ Is smother'd in *surmise*.”

I cannot but observe, that Mr. Warburton is very
sudden (capricious) in his *contemplations* about the
meaning of words.

TO THEM, “ Have at *you*.” Vol. 5. P. 446.

See Can. P. 8.

TRICK, “ fashion.” Vol. 1. P. 455.

“ I spoke but according to the *trick*.”

“ So to trick-up signifies to dress according to

“ the mode.”

The trick signifies *habit, custom*; as, he has gotten a *trick* of doing so or so: † but to *trick-up* signifies to dress up, to adorn, in general; without necessarily implying the mode or fashion. Skinner derives it from *intricare, innectere et implicare capillos*.

To VICE a man, “to draw, persuade him.” Vol. 3. P. 294.

As he had seen’t, or been an instrument to *vice* you to’t.

UNBOOKISH, “ignorant.” Vol. 8. P. 365.

“——his *unbookish* jealousy.”——

It may be so here; but there are instances of *bookish* men, who are very *ignorant* nevertheless.

UNIMPROVED, “unrefined.” Vol. 8. P. 120.

“Of *unimproved* mettle hot and full.”

Shakespear seems to use it for unproved. However that be, Mr. Warburton has fully convinced the world; that *refinement* and *improvement* are two very different things.

UNIVERSE, “horizon.” Vol. 4. P. 380.

“Fills the wide vessel of the *universe*”——

See Can. P. 95.

UNKNOWN, “supernatural.” Vol. 3. P. 37.

UNTRIMMED bride, “unsteady.” A term taken from Navigation: we say too, in a similar way of speaking, *not well manned*. Vol. 3. P. 426, See Can. P. 85.

“In likeness of a new *untrimmed* bride.”

To WOOE, “to ogle.” Vol. 5. P. 240.

“——reflecting gems

“That *wooded* the slimy bottom of the deep.”

† So Mr. W. himself explains it, in *Cymbeline*. Vol. 7. p. 288. Note 1.

The figure of *wooing the deep* is as far fetched, as the extremity of metaphorical writing will admit ; but Mr. Warburton thinks, there can never be too much of a good thing ; and so by his explanation, *wooded* for *ogled*, makes downright burlesque of it.

YAWN, "gape." Vol. 8. P. 394.

"——and that th' affrighted earth

"Should *yawn* at alteration."

As this Note is just at the conclusion of his work, I am afraid his readers have yawn'd often before they came to it ; and it is a proper complement to take leave of ————— him with.

The following REMARKS are copied from Mr. Roderick's papers, and inserted here; as containing acute yet sober criticisms on Shakespear's words, and judicious yet easy explanations of his sense: a circumstance, which recommends also many of the foregoing examples, both to the Canons and Glossary; far more than their polemic merit: of which however the candid and intelligent reader will by no means esteem them void.

I. Vol. 3. P. 313. THE WINTER'S TALE.

"——— Sir, be prosperous

" In more than this deed does require; and

" Blessing,

" Against this Cruelty, fight on thy Side!

" Poor thing condemned to loss."——

Antigonus takes his leave with two wishes. The 1st, " That the King may enjoy *more prosperity* " than such a deed as this of exposing the child, " could with any right demand, or in reason expect." (for this must be the meaning of those words—*be prosperous in more than this deed does require*—) The 2d wish is, " That the Blessing of " heaven may protect the poor child, *condemned to* " *be exposed*, against the intended effects of its father's Cruelty." The whole passage should be read and pointed, as follows.

"——— Sir, be prosperous,

" In more than this deed does require! And

" Blessing

" Against

“ Against his Cruelty (*addressing himself to the*
“ *Child*) fight on thy Side,
“ Poor Thing, condemn’d to loss!”

N. B. The word *require* has afterwards in this play the same sense which I have supposed it to have here—

“ —I love’d him, as in honour he *required*.”

i. e. “ with such a pure love, as the honour and
“ dignity of his royal character demanded on my
“ part.”

II. Ibid. P. 316.

“ Even to the guilt—&c.”

This line should be written as follows,

“ Even to the guilt, or the purgation.”

in order to throw the greater stress on the word —
Even— which is here to be understood, not as an
adverb —*etiam*— but as an adjective —*equalis* —
“ Justice shall have its due course; *equal* to the
“ guilt, or the innocence, which shall appear in
“ the Queen upon the trial.” Shakespear often
uses the word—*Even*— in this sense.

III. Ibid. P. 318.

“ ——— The Gods themselves

“ (Wotting no more than I) are ignorant.”

The Parenthesis confounds the sense: which is,
—“ The Gods, *if they know no more of it than I do*,
“ know nothing at all of it.”

IV. Ibid. P. 404. K. JOHN.

“ Liker in feature to his father Geoffrey,

“ Than thou and John ———”

It does not appear, that Elinor and John were
alike

alike in *feature*; though they were Mother and Son: and what follows,

“ — in *manners* being as like

“ As rain to water, or devil to his dam—”

comes in but awkwardly. But the transposition of one comma makes all easy and natural.

John had before been pretty rough with K. Philip; and Elinor, in the speech to which this is an answer, calls Constance's son, Arthur, a Bastard: To which she, taunting Elinor's gross expression, says in reply; that her son Arthur is—

“ Liker in *Feature* to his father Geoffrey,

“ Than Thou and John in *Manners*,”

i. e.—as like him as possible; for (says she) you two are equally unmannerly—and in that as like one another, as Rain and Water, or Devil and Dam.

V. Ibid. P. 405.

“ That he's not only plagued, &c.

A poor passage this, at best! But yet, tho' low and paltry is not (when properly pointed, and only a single letter inserted) utterly unintelligible; which, as it stands now, it is.

It is not worth many words. The matter in short is this — She had before said, that Elinor's sins were visited upon her Grandson, Arthur: in this speech she adds farther — That He was not only punished for Her sins, but that God had been pleased to make use of Her as the Means, the Instrument, whereby that punishment was inflicted on him.—This is all the sentiment of the speech; which for (the sake of a miserable gingling between *Plague* and *Sin*) is thrice repeted, with varied expressions. Read and point thus.

“ That

“ That He’s not only plagued for Her sin,
 “ But God hath made Her sin and Her the
 “ Plague
 “ On this removed Issue ; plague’d for Her,
 “ And with Her plague’d ; Her sin, His Injury,
 “ Her injury the Beadle to Her Sin ”—

The last line and half may want some little explanation.

“ Her sin, his *injury*” — i. e. his loss, his damage, his punishment.

“ Her *injury* the Beadle to her Sin” —

Her injury — her injustice — her violence in taking part with K. John in his endeavours to rob him of his right to the crown. (And by the way— This using the same word — *Injury* — in the same sentence, in two different senses, is not at all disagreeable to Shakespear’s usual manner: numberless instances of which might easily be collected, if it were worth while, from the worst parts of his works.) But to procede—

“ Her injury the *Beadle* to her Sin” —

The Beadle in a Corporation is the officer, whose business it is to execute the sentences pass’d upon any offenders ; such as, Whipping—&c. to which Shakespear alludes ; and because her injustice was the instrument, by which the punishment of her sins was inflicted upon Arthur ; he therefore calls it—the *Beadle* to her sins.

This may, perhaps, be thought at first sight to be a hard and unnatural explanation: but the more we are acquainted with Shakespear’s licentious manner, the more, I doubt, we shall have occasion to think ; that this was the meaning designed by this expression.

expression. He has the same allusion again in HENRY V.

“ Now if these men have defeated the law, and
 “ outrun native punishment; though they can out-
 “ strip Men, they have no wings to fly from God.
 “ War is his *Beadle*, War is his vengeance; so
 “ that here men are punished for before-breach
 “ of the King’s laws, in the King’s quarrel now.”

VI. Ibid. P. 444.

“ Well, see *to* live.”—Read—

“ Well; See, *and* Live.”—For though there is nothing said as yet in this scene, about killing him; yet it is plain, from Hubert’s next speech, that the king intended his death should follow his blindness.

“ *Hub.* Your Unkle must not know, but you
 “ are dead.”

VII. Ibid. P. 449.

“ From *France* to *England* never such a power, &c.”

Read—thus—

“ From *France* to *England*. Never—&c.—”

The meaning is, that—“ There never was such
 “ a power levied by *France*, for any foreign pre-
 “ paration; as this, wherewith they are at present
 “ ready to invade us.”

But the construction, as it stands, will scarcely bear this. With the alteration of the pointing all proceeds easily.

“ ——— How goes all in *France*?” (says the King)

“ From *France* to *England*.” (answers the Messenger.)

i. e. All in France goes from France to England — and then goes-on describing the formidable power designed for the invasion : as if every man in France were engaged in it.

This may perhaps be called a poor conceit ; but, I doubt, it is but too likely that Shakespear intended it.

VIII. Ibid. P. 477.

“ — Such offers of *our* peace,
“ As we with honour and respect may take.”

The word *our* has little meaning here : and, as the preceding word ends in *f*, I conceive it might come originally from the Poet, — *fair* Peace.

IX. Vol. 4. P. 19. KING RICHARD II.

“ — Now no way can I stray,
“ Save back to England : All the world’s my
“ way.”

The sense is, “ I am now in no danger of losing my way ; since except one way, i. e. back to England, the whole world is open to me — all the world is my way.” The passage therefore must be pointed thus.

“ — Now no way can I stray ;
“ Save back to England, all the — &c.”

X. Ibid. P. 52.

“ — throw-away Respect,
“ Tradition, Form, and ceremonious Duty.”

I have sometimes thought, that it might be better to read — *Addition*. Titles of honour were called in Shakespear’s time, very commonly, *Additions* : and he uses the word in this sense himself, in many passages.

“ They

“ They clepe us drunkards; and with swinish
“ phrase

“ Soil our *Addition*.”——HAMLET.

“ The name and all th’ *Addition* to a King”
LEAR.

XI. Ibid. P. 342. KING HENRY V.

“ But till the King come forth, and not till then,
“ Unto Southampton do we shift our scene.”

This strange blunder in expression, “ till the
“ King come forth, and not till he come forth,”
seems very unaccountably not to have stop’d or re-
volted any of the editors; though the passage has
been gravely produced by one, as an argument for
changing the place of the Chorus’ coming-in.
When the King does come forth, he comes forth
at Southampton; merely to reproche the Conspi-
rators, and go directly aboard for France. All
that was done at Southampton is pass’d over, and
own’d to be omitted, in this Chorus; as all that
was done in England is, in that between the fourth
and fifth Acts.

It is plain therefore, that we must read here,

“ But, till the King come forth, and *but* till then.”
that is, till the King appears next, you are to sup-
pose the scene shifted to Southampton; and no
longer: for, as soon as he comes forth, it will
shift to France.

It is well known, how often *not* and *but* are con-
founded.

XII. Ibid. P. 353.

“ But though we think it so, it is no matter.”

The Constable has been extolling the character
of Henry V. which the Dauphin disbelieves. —
“ Well

“ Well (says he) it is *Not* so—but that’s no mat-
 “ ter—for though we don’t think it is so, yet pru-
 “ dence, in cases of defence, should always incline
 “ us to think better of our adversary, than he seems
 “ or perhaps truly is ; for by the contrary beha-
 “ viour, i. e. by undervaluing our adversary, we
 “ often hazard our security ; making too slight
 “ and weak a preparation for our defence.”

Read therefore—

“ But though we think *not* so—&c.”

XIII. Ibid. P. 420.

“ And all our vineyards, fallows, meads, and
 “ hedges,
 “ Defective in their natures, grow to wildness,
 “ Even so our houses—&c.”—

The many disorders arising from want of agri-
 culture, are very fully and very beautifully descri-
 bed in thirteen lines immediately preceding these ;
 and the instances there given are exactly the same
 with these here : so that this couplet is not only flat
 and insipid, after what goes before ; but also most
 shamefully tautological. Take the whole passage,
 as I think it should be read and pointed :

“ ——— Losing both beauty and utility.
 “ And *as* our vineyards, fallows, meads, and
 “ hedges,
 “ Defective in their natures, grow to wildness ;
 “ Even so our houses, and ourselves and children,
 “ Have lost, or do not learn, for want of time,
 “ The sciences, that should become our country.

and the recapitulation thus thrown to the follow-
 ing lines, at least is no blemish ; indeed, in my opi-
 nion, is a Beauty.

XIV. Ibid. P. 433. I KING HENRY VI.

“ Brandish your *crystal* tresses in the sky.”

I have sometimes thought, we should read—*tristful*—perhaps Shakespear wrote—

“ your tresses in the *crystal* sky.”

Certainly *crystal* tresses is very aukward, not to say worse of it: though it is to be remember'd, they are not common tresses; but the bright and shining ones of Comets.

XV. Ibid. P. 438.

“ He being in the *vaward*—&c.”

The words immediately following make it necessary to read—*rereward*—or some word of like import.

XVI. Ibid. P. 446.

“ I'll canvass thee in thy broad Cardinal's Hat.”

Gloucester uses many low and vulgar expressions in this Dialogue. Particularly, he seems fond of showing his contempt of Winchester's Ecclesiastical Character; by threatening to put the Parts of his Cardinal's Habit to ridiculous uses. Thus afterwards he says, he will use his scarlet robe to carry him off in, like a child's mantle—that he'll trample on his Hat—and here, having threatened to sift and examine into all the bad parts of his character, he carries on the allusion too far; and says, (as if the thing was really to be done with a material *Sieve*) that he would use his broad Cardinal's Hat instead of such an utensil.

Canvassing comes to have this sense of examining from the Canvass used in the bottom of a Sieve.

XVII.

XVII. Ibid. P. 449.

For—Went—Read—View—

XVIII. Ibid. P. 495.

“ ’Tis much when scepters are in childrens hands ;
 “ But more, when envy breeds unkind division ;
 “ There comes the ruin, there begins confusion.”

Point and read thus—

“ ’Tis much when scepters are in childrens hands,
 “ But envy breeds unkind division :
 “ There comes the ruin—&c.”——i. e.

“ When Children are Kings, ’tis *odds* but that
 “ the envy and emulation of those about them,
 “ breed divisions ; and this is the Ruin and Con-
 “ fusion, which we now are threatened with.”

’Tis *much* but This produces That—is a com-
 mon form of speech. But—’tis much there comes
 —instead of—’tis much *but* there comes—is not
 English. And—’tis *more* there comes—used in
 the comparative degree, taken from—’tis much
 but there comes—is still farther from being English.
 Besides, if the expression were allowed, the sense
 would be very paltry and trivial : it would then
 be—

Often, when children reign, and especially, if
 envy breeds division, at such a time there comes
 ruin and confusion——Often ?—Why ’tis *always*
 so—Division in its nature tends to ruin and con-
 fusion.

XIX. Vol 5. P. 60. 2 K. HENRY VI.

“ —— a timely-parted *ghost*”——

The *sense* here is plain enough ; and the *expres-*
sion, in a very loose sense of it, may perhaps be jus-

tified. Methinks however, it were better to read—
 “—— timely parted *coarse*.”

XX. Ibid. P. 101.

Perhaps, for—*fell-lurking*—it were better to read—*fell-barking*—for they were not opposing by stealth, and privately, but openly withstanding with threats and menacing language.

XXI. Ibid. P. 102.

“Wilt thou go dig a grave to find out war?”

The sense is—“Wilt thou, in thy old age, go to war, and seek death in the field of battle?”
 Read therefore—

“Will thou go find-out war, to dig a grave?”

Conformable to which sentiment is the lamentation of young Clifford for the death of his father in the next scene.

“—— Wast thou ordained, O dear Father,
 “To lose thy Youth in peace, and to atchieve
 “The silver livery of advised age;
 “And in thy reverence, and thy chair-days thus
 “To die in ruffian battle?”—

XXII. Ibid. P. 103.

“And dying *mens* cries do fill the empty air.”

This word—*mens*—comes in here so as to lame the measure; and, in my opinion, to lower the expression also. Would it not be more poetical to say—dying cries—?

XXIII. Ibid. P. 142. 3 K. HENRY VI.

“(As if a channel should be call'd the sea.)

Expunge the Parenthesis——

A Chan-

A *Channel* here means not—an Arm of the Sea—but—what we write now—*Kehnel*—which sense, though it adds to the grossness, yet improves (indeed is necessary to) the propriety of the similitude.

XXIV. Ibid. P. 312. K. RICHARD III.

“ But how long shall that *title*, ever, last ?”

I have sometimes suspected, Shakespear wrote,

“ But how long shall that *little* Ever last ?”

At lest it must be owned, that calling—Ever—a *Title*—instead of—a *Word*—is somewhat awkward: unless it may be understood in a forensic sense.

XXV. Ibid. P. 313.

“ Which now, *two* tender bed-fellows for dust,

“ Thy broken faith hath made a prey to worms.”

The word—*two*—here is without any force ; and —bed-fellows for dust made a prey to worms—is a poor repetition of the same thing over again. It were better to read—

“ Which now, *too* tender-bed-fellows for Dust !

“ Thy broken faith hath made a prey to worms ?”

Too tender for dust—i. e. Too young for the grave in the course of nature.

XXVI. Ibid. P. 344. KING HENRY VIII.

“ ——— Each following day

“ Became the *next-day*'s master, till the *last*

“ Made former wonders *its*.”

If this be the true reading, then by the word—*next-day*—we must understand, by an uncommon application of the phrase—the *preceding* day—the day *next before* it—unless we imagine, that the de-

sign is to say — “ That each day became the *master* (i. e. the instructor, the pattern) of that which “ was to succede it; which is both hard, and unnatural; and also lowers the sense of the passage.”

The intended meaning certainly is, — “ That each “ succeeding day became the master to the preceding “ one (i. e. overcame it—was superior to it) in the “ pomp and magnificence of its pageantry; till “ the last of all engross’d to itself all the admiration which was before given to the former days; “ —made former wonders, *its*.—(i. e. *its own*.)

The passage, I apprehend, should be read thus; with the transposition of only two words :

“ ——— Each following day
“ Became the *last* day’s master, till the *next*
“ Made former wonders, *its*.”

XXVII. Ibid. p. 345.

“ Order gave each thing view : The office did
“ Distinctly his full function.”——

—i. e. Every part of the show was clearly seen and perfectly comprehended by the spectators; both because they were placed in due order, and also were fully and completely executed. The sense would, I think, be more fully seen, if instead of—*The* office—we should read—*Each* office.—

XXVIII. Ibid. p. 384.

“ ——— *forty pence*, no :”

Read—“ *for two-pence*, no :” This completes the sentence; and two-pence is altogether as worthy a bett for the old Lady to lay, as forty pence.

XXIX.

XXIX. Ibid. P. 407.

“ ——— Every function of your power
 “ Should, notwithstanding that your bond of
 “ duty,
 “ As ’twere in love’s particular, be more
 “ To me your friend than any.”

i. e. “ You should use all your endeavours to do me service, upon the account of love towards me: (*in love’s particular*) setting aside, not considering (*notwithstanding*) the obligation arising from the duty towards me as king.

An extraordinary and peculiar use this of—*notwithstanding*!

XXX. Ibid. P. 453.

It is very observable, that the measure throughout this whole Play has something in it peculiar; which will very soon appear to any one, who reads aloud; though perhaps he will not at first discover wherein it consists. Whether this particularity has been taken notice of by any of the numerous commentators on Shakespear, I know not: though I think it can scarcely escape the notice of any attentive pronouncer. If those, who have published this author, have taken no notice of it to their readers, the reason may be; that they have chosen to pass-by in silence a matter, which they have not been able to account for. I think however, ’tis worth a few words.

1. There are in this Play many more verses, than in any other, which end with a redundant syllable—such as these:

“ Healthful| and e|ver since| a fresh| admirer.

“ Of what| I saw| there an| untimely| al|gue.

R 4

“ I was

“ I was| then pre|sent saw ’em| salute| on horse|
“ back.

“ In their| embrace|ment as| they grew| toge|
“ ther—&c.”—

The measure here ends in the syllables —mi—a —horse—ge—and a good reader will, by a gentle lowering of the voice, and quickening of the pronunciation, so contract the pairs of syllables —mirer —ague—horseback—gether—as to make them have only the force of one syllable each to a judicious hearer.

This Fact (whatever Shakespear’s design was in it) is undoubtedly true ; and may be demonstrated to Reason, and proved to Sense : the first, by comparing any Number of Lines in this Play, with an equal number in any other Play ; by which it will appear, that this Play has very near *two* redundant verses, to *one* in any other Play. And, to prove it to Sense ; Let any one only read aloud an hundred lines in any other Play, and an hundred in This ; and, if he perceives not the tone and cadence of his own voice to be involuntarily altered in the latter case from what it was in the former ; I would never advise him to give much credit to the information of his ears.

Only take Cranmer’s last prophetic speech about Queen *Elizabeth* ; and you will find, that in the 49 lines which it consists of, 32 are redundant, and only 17 regular. It would, I believe, be difficult to find any 50 lines together (out of this Play) where there are even so many as 17 redundant.

2. Nor is this the only peculiarity of measure in this play. The *Cæsura*, or Pauses of the verse, are full as remarkable. The common Pauses in English verses are upon the 5th or the 6th syllable (the
6th

6th I think most frequently.) In this Play a great number of verses have the Pause on the 7th syllable : such as (in the aforefaid speech of *Crammer*) are these :

“ Which time shall bring to ripeness—she shall
“ be.

“ A pattern to all princes—living with| her.

“ More covetous of wisdom—and fair vir|tue.

“ Shall still be doubled on her—truth shall
“ nurse| her.

“ And hang their heads with sorrow—good goes
“ with| her.

“ And claim by those their greatness—not by
“ blood.

“ Nor shall this peace sleep with her—but as
“ when.

“ As great in admiration—as herself.

“ Who from the sacred ashes—of her ho|nour.

“ Shall be and make new nations—he shall
“ flourish.

“ To all the plains about him—childrens chil-
“ dren.

3. Lastly, it is very observable in the measure of this Play ; that the emphasis, arising from the sense of the verse, very often clashes with the cadence that would naturally result from the metre. i. e. syllables that have an emphasis in the sentence upon the account of the *sense* or *meaning* of it, are put in the uneven places of the verse ; and are in the scansion made the first syllables of the foot, and consequently short : for the English foot is Iambic.

Take a few instances from the aforefaid speech.

“ And all that shall succede. Shēbā was ne|ver.
“ Than

- “ Than this bleſt ſoul ſhall be: all princely
 “ gra|ces.
 “ Her foes ſhake, like a field of beaten corn.
 “ And hang their heads with ſorrow ; good
 “ grōws with| her.
 “ In hēr dāys, every man ſhall eat in ſafe|ty,
 “ Under his ōwn vine what he plants, and ſing.
 “ Nor ſhall this peāce ſleep with her ; but as
 “ when.
 “ Wherever the brīght sūn of heav’n ſhall ſhine.
 “ Shall be, and māke nēw nations. He ſhall
 “ flou|riſh.
 “ Shall ſeē thīſ, and blēſs heav’n ”——

What Shakespear intended by all this, I fairly own myſelf ignorant ; but that all theſe peculiarities were done by him advertently, and not by chance ; is, I think, as plain to all ſenſe ; as that Virgil intended to write Metre, and not Proſe, in his *Æneid*.

If then Shakespear appears to have been careful about meaſure ; what becomes of that heap of emendations founded upon the preſumption of his being either unknowing or unſollicitous about it ? Alterations of this ſort ought ſurely to be made more ſparingly, than has been done ; and never without great harſhneſs indeed ſeems to require it, or great improvement in the ſentiment is obtained by it.

XXXI. Vol. 6. P. 35. KING LEAR.

- “ Does any here know me ? This is not Lear.
 “ Does Lear walk thus ? ſpeak thus ? where
 “ are his eyes ?
 “ Either his notion weakens, his diſcernings
 “ Are lethargied—Ha ! waking !—’tis not ſo ;
 “ Who is it that can tell me who I am ?

Lear’s

"Lear's shadow? I would learn; for by the
"marks

"Of soveraignty, of knowledge, and of reason,

"I should be false persuaded I had daughters.

"Your name? fair gentlewoman."——

The whole force of these words is not perceived, without some attention; and besides, I think, they have been slightly corrupted. The import of them I take to be—thus.

By Goneril's telling him in the preceding speech, that through his cholerick disposition he is transported beyond himself; he naturally falls into a taunting and ironical assent to that opinion, and consequent assertion, That he is indeed not Lear.

"Does any one know me—&c."——

"Either my senses are weakened, and my discernment stupified; or, if I am really *awake*
"and have the due use of my faculties, 'tis as you
"say, I am not Lear—'*tis not so.*'——

Here therefore, I would read—

"Are lethargied; *or*, waking, 'tis not so."

The Players, in all probability, loving an exclamation, which gives the Actor opportunity of mouthing, and tearing things to tatters, made this alteration, for that reason; in prejudice to the sense. But, to procede.

The King, having said he is not Lear, goes on—

"Who is it that can tell me who I am?"

Where I would rather it were—

"Who is it then, can tell me who I am?"

At this point the Irony ceases; and the speech takes a different cast of serious resentment. A good Actor therefore would, by changing his manner

ner and tone of voice, pronounce the remaining part of the speech, with a resolute firmness of tone and gesture, just within the bounds of passion; and by that means give his audience a clear conception of the different genius of the two parts of this speech.

“ Who then can tell me who I am? What?
 “ am I no more than Lear’s *shadow*? (i. e. am I so
 “ used by you, as if you thought me no more
 “ than so) *I would learn*—I would fain be an-
 “ swered as to this point; for, if I were to be
 “ persuaded by the marks of (i. e. the distinction
 “ and respect due to) my *sovereignty* (as king) my
 “ *knowledge* (as an old man, one of long experience)
 “ or my *reason* (as a man, one of the superior sex;)
 “ if from any of these considerations I should ima-
 “ gine that *I had daughters* (and that you were
 “ one of them) it would appear that I was *falsly*
 “ *so persuaded*; in as much as you give me not
 “ that reverence, which is due to me in any of
 “ those characters, of Kingship, Age, or Man-
 “ hood. Therefore surely you are not my daugh-
 “ ter, but a stranger; and as such I accordingly
 “ treat you, and demand—*Your name, fair gen-*
 “ *tlewoman*?

All this sentiment, which cannot be explained in words, without much circumlocution; would be perceived intuitively by one gesture, one significant look of a judicious Actor.

XXXII. Ibid. P. 37.

“ — her mother’s pains and benefits.”

(i. e.) the pains of child-birth, and benefits both of nursing and instruction. The small difficulty here arises from the word—*Pains*—being applicable to one person, and—*Benefits*—to another—The *Mother’s* pain—The *Child’s* benefit.

A most

A most exquisite stroke of Nature here is in danger of being lost, only by being couched under one little syllable—HER—

Lear is wishing to her child (if she is to have one) the severest curses, that can happen ; to defeat and then destroy the natural pleasure which parents take in their children; that is, a froward and curst disposition both of mind and body : (for the words —*thwart* / *disnated*—are so happily chosen, as to be applicable to both :) and suddenly, without giving the hearer any previous notice, he talks of the supposed Child as a *Daughter*, not a *Son*. For so, I think, the passage ought to be understood ; in order to give it it's full force. Not *only*, 'Turn her, 'mother's pains and benefits to laughter and contempt' (i. e.) make them ridiculous and contemptible to others *passively*, by the form and temper both of her body and mind ; but also *actively*, by tauntingly and contemptuously undervaluing and setting them at naught. Nor do I think, that this is too much refining on this passage : for tho' the general character of Shakespear be justly that of an impetuous and incorrect writer ; yet He will do him great injury, who shall apply this to all parts of his works indiscriminately : and particularly, the passion of Lear in this scene seems to me to be as much laboured, and as highly finished, as any passage in any writer. Any one, that reads it over attentively, will, I think, perceive ; that the Sentiment is nicely and accurately studied, the language full, compleat and nervous, nothing in it superfluous, nothing lax or weak, every word is striking, and as exactly placed as it is judiciously chosen. In short, this passage seems to me, for true sublimity of spirit, and exact fulness and magnificence

nificance of stile, to be worthy of the highest and correctest Genius of Antiquity.

XXXIII. Ibid. P. 39.

“ You are much more *at task* for want of wisdom,

“ Than praise’d for harmful mildness.”——

This has much the air of that of Cicero—*Salutaris rigor vincit inanem speciem clementiæ*——

A task—i. e.—blamed—censured—the word is still used in this sense—to take one *to task*—i. e. to reprehend—to animadvert on one with severity.

—*harmful mildness*—stronger than—*inanem speciem clementiæ*.

XXXIV. Ibid. P. 60.

“ —— O Regan, she hath tied

“ Sharp-tooth’d unkindness, like a vulture,
“ here.” (Points to his heart.)

There is something very hard and unnatural in this expression, of tying unkindness to his heart; I suspect, it should be read and pointed thus——

“ —— O Regan, she hath *tired*,

“ (Sharp-tooth’d unkindness!) like a vulture—
“ here.”

i. e. She hath preyed on my heart——

‘ An hawke tyryth upon rumpes,

‘ She fedyth on all manere of fleshe.’

Jul. Barns de Re accipitrariâ.

The word occurs in our author 3 HENRY VI. Vol. 5. p. 120. “ Like an empty eagle *Tire* on “ the flesh of me and of my son.”

Unkindness, I conceive, here to have the force of —*unnaturalness*—Kind and Nature—in the old writers are synonymous.

XXXV.

XXXV. Ibid. P. 82.

“ — the web and the pin.”—Disorders of the Eye. Skinner explains them, as both names of the same disorder.

A *Pin* or *Web* in the Eye. Male Higgin. *Suffusio*. Potius *Pterygium* seu *Unguis*. Credo ab Anglo-Sax. Pyndan, Includere. Sic dictum quia totum oculum Claudit et Circumvestit. See *Pin*.

Gouldman explains *Pterygium*—Vitium unguium vel oculi, cum ab eis caro recedit, et ad instar alarum (περυγίων) panditur excrecendo. Est et *Pinna*. A skin growing from the corner of the Eye, and in continuance covering the sight.

Unguis (says the same Gouldman) is a disease in the Eye called a *Haw*; and in his English Dictionary for a *Haw* in a horse's eye he gives us the Latin word *Pterygium*.

Skinner explains a *Haw* in the Eye a similitudine quadam fructus vulgo dicti a *Haw*.

Sir T. H. to remark once for all on the Authority of his Glossary, explains *Pin* in the very words of Nat. Bailey, φιλολογος: A horny induration of the membranes of the eye. In the other word *Web* indeed he ventures to deviate from his great master; for whereas the aforesaid Philologist saith, it is a Spot or Pearl in the Eye; his Pupil omitteth the words—or *Pearl*—and in the stead thereof giveth us a Gloss of his own, descriptive of the property of a spot. *Web*, A spot in the Eye, injurious to the sight.

XXXVI. Ibid. P. 132.

“ — My great employment
“ Will not bear question.”—

Thus reads Mr. Theobald, against the concur-

rent

rent authority (as he confesses) of all the copies; which have—*thy* great employment (as he thinks) erroneously. I confess, I see no difficulty in the passage; but what is occasioned by the comment.

In the first place—*thy* great employment will exactly as well admit of Theobald's own explication, as—*my* great employment: but—

In the second place, this explication of his does not, I think, give us the true meaning of the words.

Edmund having whispered his design to the Captain (which was to kill Cordelia and Lear, as appears in a following speech of his, “—— My Writ is on the life of Lear and of Cordelia”) gives him the Note, which was to be his Warrant; and promises him promotion upon his execution of his instructions. The Captain however shows some dismay and irresolution; and therefore Edmund goes on to encourage him, by telling him—“that
“men should accommodate themselves to the cir-
“cumstances of the times; and that tender-heart-
“edness or compassion is not in character in a
“soldier.

“—— “know thou this, that men
“Are as the time is; to be tender-minded
“Does not become a sword.”——

But, seeing him still wavering, he bids him either peremptorily promise to do it; or not engage at all in it: for that in such kind of business as this a man should be clear and determined.

“—— ^{my}
 ^{thy} great employment
“Will not bear *question* (i. e. doubtfulness) ei-
“ther say, thou'lt do't;
“Or thrive by other means.”——

If there be any difficulty in this (as I confess I see none) in the Closet, upon the Stage there would be none : for the Looks of the Actor would convey the sentiment more effectually, than any explanation can do.

XXXVII. Ibid. P. 144.

There is a vast stretch of invention, and consummate art, in this character of Lear ; and a particular and fine knowledge of nature is shown in his last appearance, and death in this scene. He is represented as a man of the nicest sensibility of mind ; and our compassion for him is raised to its highth, as well by the tender expressions of his great love to his children, which are interspersed in his speeches ; as by the representation of his lamentable distresses. Indeed, the very outrageous expressions of his resentment carry with them by implication the tenderness of his affection ; in the feeling sense he shows of his disappointment, that it was not returned towards him by his daughters.

We have seen him in the course of the play expressing the most furious transports of desperate rage ; pouring forth the bitterest curses and imprecations, that I think human imagination is capable of conceiving ; and at length transported beyond the bearing of man's faculties ; and raised from choler to downright madness. And, even in this shattering of his sense and reason, still giving the most exquisite and piercing strokes of his quick and lively feeling of filial ingratitude.

Here, one would imagine, were a *Period* : and, far short of this, would have been one in any other

writer but Shakespear. But he has still a reserve; another change in Lear, to a yet higher and more deplorable degree of distress, than he has yet suffered. The very fulness and perfection of misery, which (to use his own phrase) *tops Extremity*, is reserved for the last scene of his appearance.

Till the last and finishing stroke of Cordelia's death, Lear had kept-up the spirit and strength of his resentment; but here he is touched in such a point, as utterly afflicts and dismays him. From the highest struggles of fury and passion, he is here at once dejected and cast down to the lowest and most dispirited pitch of grief and desperation. Nothing now remains of his vigorous passion. All his expressions dwindle now into faintness and languor. His towering rage lowers and sinks into feeble despair; and his impetuous madness flags into sullen and unnerved stupefaction. The faculties of the mind, like the sinews of the body, become, by overstraining, weak, relaxed, and motionless.

XXXVIII. Ibid P. 380. MACBETH.

“ — Light Thickens, and the Crow
“ Makes way to th' *rooky* wood.” —

This description of the close of day, by the circumstance of the *Crow's* flying toward the *Wood*, is very natural; and therefore beautiful. But the Crow flying to the *rooky* wood, is tautological: for Crow here must in a loose acceptation be taken for Rook.

I should rather imagine, Shakespear intended to give us the idea of the gloominess of the woods, at the close of the evening; and wrote—“ Makes way
“ to

“to th’ *murky* or (*dusky*) wood:” words used by him on other like occasions, and not very remote from the traces of that in the text. This gives a Solemnity to the passage, of a piece with the other sentiments of this beautiful speech ; and proper to the occasion of it.

XXXIX. Ibid. 442. CORIOLANUS.

“Opinion, that so sticks on Martius, shall
“Of his demerits rob Cominius.”

This passage, as it stands here, presents us with a strange kind of mock-reasoning.

Brutus and Sicinius are reasoning together about Martius’s contenting himself with the *second* place in the army, leaving the *first* to Cominius. “Here—
“in (says Brutus) he acts prudently: for, Fame
“being his motive, and he having already an established Character, he by this means less risks
“the losing of it. For, in case of any miscarriage,
“the fault will be thrown on Cominius, the General ; and giddy censurers will be apt enough to
“cry—It would have been otherwise ; if Martius
“had had the management!”. To this observation Sicinius might very pertinently add the following : “That, moreover, if things should go
“well, the opinion of the people was so firmly fixed to Martius ; that he would certainly carry-off
“some part of the praise due to Cominius.” And this sense will be obtained by reading—

“—— Besides, if things go well,
“Opinion, that so sticks on Martius,
“Shall of his Merits rob Cominius.”——

Thus the passage goes on very sensibly. Brutus

remarks—"That by his *inferiority of place*, he
"would quit himself of all the *disgrace* of any
"miscarriage."—and Sicinius adds—"That by his
"superiority in character, he would possess himself
"of more than his true share of *merit* in any
"success."

Or, probably, *Merit* and *Demerit* did in Shakespear's time mean the same thing; as they certainly did originally: the supposed opposition in the sense of these words being comparatively modern, and as I apprehend altogether fantastical.

A P P E N D I X.

AS I have proved by a great number of examples, that these Canons are really drawn from Mr. Warburton's edition of Shakespear; it may not be amiss to add a few instances, to shew; that, as much as he disowns them, he has actually proceeded by the same rules; in his notes on other Authors, and in his other works.

I. In the tenth Book of Milton's *Paradise lost*, at line 23, he has given us a note; which may be referred to Canon IV. or VIII: for he quarrels with Milton for his sentiment; and gives no other reason for his alteration, besides an assertion which is not true.

— dim sadness did not spare
That time celestial visages; yet mix'd
With pity violated not their bliss.

"Here pity is made to prevent their sadness
"from violating their bliss; but the latter passion
"is so far from alleviating the former, that it adds
"weight to it. If you read (mix'd with pity) in
"a parenthesis, this *cross-reasoning* will be avoided."
"ed." WARB.

There is no need of this bungling parenthesis to avoid a cross-reasoning, which is entirely Mr. Warburton's; who is so unlucky, whenever he attempts to treat of the humane social affections, that he seems an utter stranger to them. How much more just is Mr. Thyer's observation on this passage; which shews the difference of *feeling* between the

two Critic's? "What a just and noble idea (says he) does our Author here give us of the blessedness of a benevolent temper; and how proper at the same time to obviate the objection that may be made of sadness dwelling in heavenly spirits."

I think, I need not ask; which of these two Gentlemen best understood Milton, and the subject he was treating of.

Here too his friend Dr. Newton contradicts him; and he must be contradicted by every heart, that feels what the meltings of a benevolent compassion are.

II. We have a like instance in his note on Book VI. line 251.

—with huge two-handed sway, &c.

"It shews how entirely the ideas of chivalry and romance had possessed him; to make Michael fight with a two-handed sword. The same idea occasioned his expressing himself very obscurely in the following lines of his Lycidas:

But that two-handed engin at the door
Stands ready to smite once, and smite no more.

"These are the last words of Peter, predicting God's vengeance on his Church by his ministry. The making him the minister, is in imitation of the Italian Poets; who in their satiric pieces against the Church, always make Peter the minister of vengeance. The *two-handed engin* is the two-handed Gothic sword, with which the Painters draw him. *Stands ready at the door* was *then* a common phrase, to signify a thing imminent. To *smite once, and smite no more*, signifies, *a final destruction*; but alludes to Peter's single use of his sword, in the case of the High-Priest's servant." WARB.

Now

Now this tedious homily on those lines in Lycidas is nothing but a heap of mistakes or misrepresentations, of conceit and refinement; which cast a shade, instead of light, on a passage; which was not obscure, till Mr. Warburton made it so.

1. Here is no prediction of Peter, of vengeance against *God's church*; but it is against negligent and unfaithful ministers.

2. Whatever the Italian poets do in their satiric pieces, which have nothing to do here, Milton gives not the least hint, that this vengeance is to be executed by *Peter's ministry*.

3. The two-handed Gothic sword is not generally, if ever, the attribute of Peter, but of Paul; as being the instrument of his martyrdom. Peter is usually, and particularly in this place, represented with his proper attribute *the Keys*.

Last came and last did go
The pilot of the Galilean lake;
Two massy keys he bore of metals twain,
The golden opes, the iron shuts amain.

4. That *stands ready at the door* was then a common phrase to signify a *thing imminent*, is not true; it then signified, and still signifies, *ready at hand for use*. If Mr. Warburton were going to ride-out, and should ask his servant, whether his horse were *imminent* or not; he must be well skill'd in this *worst sort of critical jargon*, if he understood his master; and yet I believe, he would apprehend the meaning of that question, as soon as any groom in Milton's time.

5. If to *smite once, and smite no more*, signifies a final destruction; how can it allude to Peter's single use of his sword, in the case of the High Priest's

^a See Mr. Warburton's Preface, p. 19.

servant; where he only cut off an ear? in describing which History, no tolerable Painter would give him a two-handed Gothic sword.

After all this pother about nothing, the allusion most probably is to the sword used in criminal executions; and Milton seems to have been possessed not with ideas of *chivalry* and *romance*, as Mr. Warburton says, but such as are taken from Scripture; which *he* was no stranger to: and when one considers the persons whom St. Peter threatens, and the vengeance threatened; it seems plain, that Milton had in his eye that passage in the XXIVth of Matthew v. 50, 51.

The Lord of that servant shall come in a day when he looketh not for him—and shall cut him asunder, and appoint him his portion with the hypocrites.

III. Again, under Canon VIII. we may rank the following note on Milton, Book I. line 684.

—by him first
Men also, and by his suggestion taught,
Ransack'd the centre.

“ Dr. Bentley says, the Poet assigns as two causes
“ *him* and *his suggestion*; which are one and the
“ same thing. This observation has the appearance of accuracy. But Milton is exact; and alludes in a beautiful manner to a superstitious
“ opinion generally believed among the miners:
“ that there are a sort of Devils, which converse
“ much in minerals; *where* they are frequently
“ seen to busy themselves in all the operations
“ of the workmen: they will dig, cleanse, melt,
“ and separate the metals. See G. Agricola de
“ *Animantibus subterraneis*. So that Milton poeti-
“ cally

“ tically supposes Mammon and his Clan to have
“ taught the Sons of earth by example, and prac-
“ tical instruction; as well as precept, and mental
“ suggestion.” WARB.

Notwithstanding all the *appearance of accuracy*,
Dr. Bentley’s observation is a Hypercritical mistake,
Him and his suggestion, mean, indeed, *one and*
the same thing; but are not assigned by the Poet
as *two causes*, but as *one* only. We have the like
expressions commonly in prose, “ *It was you and*
“ *your persuasion, that made me do so or so.*” It was
“ *he and his example, which influenced others; &c.*”
And we meet with a passage in Book XI. line 261.
very like this :

To *these* that sober race of men, whose lives
Religious titled them the Sons of God,
Shall yield up all their virtue, all their fame
Ignobly, *to the trains and to the smiles*
Of these fair Atheists.—

As to Mr. Warburton’s dream about devil-miners;
it really does not deserve a serious notice. It is
more worthy of *his* † *propheying Aunts*, than the di-
vine Milton; and serves only to shew, that he has
read, or seen quoted, G. Agricola: Or, what is
most likely, has, *among his younger amusements*, when
he was writing notes and emendations on Poets,
studied the Frontispiece to *Hales’ Golden Remains*.
There he wou’d not only read-of, but see these
Devil-miners; and see too, what they are com-
pared to: which is indeed worth his attending-to:
Mr. Hales translated the passage from G. Agricola;
and this translation is copied by Mr. W, with all
it’s peculiarities; especially that of using *Minerals*
for *Mines*: which nobody now does.

IV. An

† See the Glossary.

IV. An example to Canon IX, he gives us in *the last edition* of the Dunciad. Book IV. line 444.

A drowzy Watchman; that just gives a knock,
And *breaks our rest*, to tell us what's a clock.

Verse 444. And breaks, &c.

i. e. "When the feast of life is just over, calls
"on us to think of breaking-up; but never watches
"to prevent the disorders that happen in the heat
"of the entertainment." WARB.

One would think our Critic was *asleep*, when he wrote this note; how else, not to mention the propriety or probability of a Watchman's coming into Gentlemens houses, *to prevent the disorders which may happen in the heat of an entertainment*; I say, how else could he dream; that, *being impertinently waked out of a sound sleep*, and *being called upon to go home after supper is over*, were the same idea?

In the preceding note on these words, Mr. Warburton has vented his spleen against a worthy Gentleman in such a manner; as to give us an example at once to the XVIIth and XXIIId Canons. This was taken notice of in a Letter published in one of the Daily papers of February 1749. which the Reader will find at the end of the Appendix.

I could add several other Examples out of his Notes on Milton, not less worthy of our Observation; but these are sufficient for a sample, and I have neither leisure nor inclination to follow as far as he will lead.

V. Examples to Canon XVII.

The licence of abuse mentioned under this Canon being the Professed Critic's undoubted privilege, he may call any person whom he dislikes,

* a Gen-

- * a Gentleman of the Dunciad,
- * a Mushroom,
- * a Gentleman of the last edition,
- * a Grubstreet critic run to feed. And,
- * a LIBELLER.

But I would advise him to be cautious, how he uses the last appellation ; because he may chance to meet with some people, who, not knowing, or not allowing his *privilege*, may very uncritically move for an Information against him in the Court of King's Bench.

And if the terms he chooses to employ are so gross, that he is ashamed to use them in English ; he may call his betters *Son of a Bitch*, or any other hard name, in *Latin*, with some success ; though his reputation for *wit* and *good manners* will not extend quite so far, as if the complement had been made in the vulgar tongue.

Thus Mr. Warburton has published the following extract from one of Horace's Epodes before two pamphlets, called *Remarks on several Occasional Reflections* ; &c. and printed, the one in 1744, and the other in 1745 ; applying it to the several Gentlemen, whom he there answers. Now, as there is luck in odd numbers, I would recommend it to his use a third time before his next edition of the Dunciad ; and here subjoin a translation of it, that he may have the reputation, and the world may see the whole force, of that fine complement he paid to Dr. Middleton, Dr. Pococke, Dr. Richard Grey, Dr. Akinfide, Dr. Sykes, Dr. Stebbing, and other Gentlemen, in the application of these lines to them :

Quid

***** See the last Edition of the Dunciad, Book IV. p. 76.

Quid immerentes hospites vexas, CANIS,
Ignavus adversum lupos?

* * * * *

Nam qualis aut Molossus, aut fulvus Lacon,
AMICA VIS PASTORIBUS,
Agam per altas aure sublatâ nives,
Quæcunque præcedet Fera.
Tu, quum timendâ voce complesti nemus,
Projectum odoraris CIBUM.

HOR. Epod. VI.

Here are the characters of two *Puppies*; one Mr. Warburton gives to the Gentlemen mentioned above, the other he applies to himself: but to divide and choose, is not quite fair; let the reader judge, which fits each. I procede to the translation:

To kennel, *Looby!* yelping Cur,
Teasing the harmless passenger;
While your great Master's sheep,
Those two fair flocks, unguarded stray,
To foxes and to wolves a prey;
Those flocks, you're fed to keep.
See faithful *Trueman*, honest hound,
Far from the Sheep-cotes all around,
Chase every ravenous beast;
You,—when the Hills and Vales have rung,
With echo of your tatling tongue,
Turn tail and scent the feast.

Note, *the two flocks in this allegory seem to mean preferments; perhaps, a Chapel in Town and a Living in the Country; and the Feast, Profit in general.*

To conclude. I thought it a piece of Justice due to the memory of Shakespear, to the reputation

tion of Letters in general, and of our English language in particular; to take some public notice of a performance, which I am sorry to say has violated all these respects. Had this been done by a common hand, I had held my peace; and left the work to that oblivion, which it deserves: but when it came out under the sanction of two great names, that of our most celebrated modern Poet, and that of a Gentleman, who had by other writings, how justly I shall not now examine, obtained a great reputation for learning; it became an affair of some consequence: chimerical conjectures and gross mistakes were by these means propagated for truth, among the ignorant and unwary; and that was * established for the *genuine* text, nay the *genuine* text amended too, which is neither Shakespear's nor English.

As such a proceeding is of the utmost ill consequence to Letters; I cannot but hope, that this reprehension of it will meet with excuse from all unprejudiced judges; and then I shall have my end: which was to defend Shakespear, and not to hurt his Editor more than was necessary for that defense.

And now I hope, I have taken my leave of Mr. Warburton and his works; at least unless, to complete the massacre of our best English Poets, he should take it into his head to murder Spenser; as he has Shakespear, and in part Milton too; for, by the specimen we have left, I cannot with Dr. Newton bewail the loss of the rest of his annotations on that Poet; though perhaps I and every body else may † “apprehend, what is become of them.” Upon the whole, I leave it to the Public to judge which has been engaged AGAINST Shakespear,
Mr.

* See Mr. Warburton's Title-page.

† See the Preface to Dr. Newton's Milton.

Mr. Warburton, or I, who have, in part at least, vindicated that best of Poets from the worst of Critics; from one, who has been guilty of a greater violation of him, than that, on the authors of which he imprecated vengeance in his Epitaph;

And curs'd be he, that moves my bones.

A violation, which, were he not arm'd against the * superstition of believing in Portents and Prodigies, might make him dread the apparition of that much injured bard. But

Carmine Di superi placantur, carmine Manes;
and, as much as Mr. Warburton thinks me his enemy, I will endeavour to appease the indignant Ghost by the following

S O N N E T :

“REST,†REST,PERTURBED SPIRIT!”hence no more
(Not unchastis'd at least, if aught I can)

The half learn'd Pedant shall, allur'd by gain,
Retale his worthless dross for thy pure ore;

Deserv'd contempt the vengeful Muse shall pour
On that bold Man, who durst thy works profane;
And thy chaste page pollute with mungrel strain,
Unlicens'd jargon, run from Gallia's shore.

* See a Critical and Philosophical Enquiry into the causes of Prodigies and Miracles, printed 1727.

† Hamlet.

Reign he sole King in Paradoxal Land,
 And for Utopia plan his idle schemes
 Of visionary Leagues, Alliance vain
 Twixt* WILL. and WARBURTON; and with rash hand
 On Peers and Doctors force his † thrice told dreams:
 Let him do aught——but thy fair beauties stain.

* The whole argument, by which the Alliance between Church and State is established, Mr. Warburton founds upon this supposition; “that people, considering themselves in a religious capacity, may contract with themselves, considered in a civil capacity.” The conceit is ingenious; but is not his own. *Scrub* in Farquhar’s *Beau’s Stratagem* had found it out long ago; he considers himself, as acting the different parts of all the servants in the family; and so *Scrub* the Coachman, Ploughman, or Justice’s Clerk, might contract with *Scrub* the Butler, for such a quantity of Ale as the other assumed character demanded.

† The first Edition of the Alliance came-out without a dedication, but was presented to all the Bishops; and, when nothing came of that, the Second was addressed to both the Universities; and, when nothing came of that, the Third was dedicated to a Noble Earl; and nothing has yet come of that.

Feb.

Feb. 8. 1749.

A L E T T E R

To —————

S I R,

MR. Warburton, in his new Edition of the Dunciad, has given the world a sample of what it is to expect from the consequences of Mr. Pope's legacy to him ; among other improvements, he has made that Poem a vehicle of his own private resentments against persons, whom Mr. Pope either knew not at all, or lived in friendship with : One of the latter he has abused in his notes, for no other crime ; than for shewing to the world his disapprobation of a book, published since Mr. Pope's death ; and which, as the Author has contrived it, reflects a disgrace on his memory ; but of this, perhaps, he may hear another time : my present complaint against him is for abusing a Gentleman of known merit, for no apparent reason in the world ; by misrepresenting a little passage in one of the handsomest complements to Mr. Warburton's best friend, that ever was made to Man ; and *that* made in better language, than Mr. Warburton ever could write.

The note I mean is on these words, Book IV. P. 50.

The common Soul, of Heav'n's more frugal make,
Serves but to keep Fools pert, and Knaves awake.
A drowzy Watchman ; that just gives a knock,
And breaks our rest, to tell us what's a Clock.

R E-

R E M A R K S.

Verse 443. A drowzy Watchman, &c. These
 “ two lines stood originally thus :

“ And most but find that Centinel of God:

“ A drowzy Watchman in the Land of Nod.

“ But to this there were two Objections; the
 “ pleasantry was too low for the Poet, and a
 “ deal too good for the Goddess. For though,
 “ as he told us before, *Gentle Dulness ever loves a*
 “ *joke*; and, as this species of Mirth arises from a
 “ Mal-entendu, we may well suppose it to be much
 “ to her taste; yet this above is not genuine, but
 “ a mere counterfeit of wit; as we shall see by
 “ placing by the side of it one of her own Jokes,
 “ which we find in the Rev. Mr. B——’s late Sa-
 “ tire upon Bath in the following words: Virum,
 “ quem non ego sane doctissimum, at certè om-
 “ nium quotquot fuere uspiam Literatissimum ap-
 “ pellare ausim. And look, the more respectable
 “ the Subject, the more grateful to our Goddess
 “ is the Offering.”

SCRIBLER.

The Passage ridiculed by the Scribler, as he properly calls himself, is in a Letter called, *A Journey to Bath*, not *A Satire on Bath*: printed in the year 1748: where, after a Description of the idle lives, which the generality of people live there, follows this Postscript.

“ Sed heus *εὐρηκα*! tandem inveni Virum; in-
 “ star mille unum. Facile scias eum mihi placuisse,
 “ quem acceperam testimonio commendatum tuo:
 “ Virum, inter Bathonienses suos facile principem;
 “ quem undequaque praesentem parietes ipsi medius

T

“ fidius

“fidius loquuntur : quem illustrat gloriosa nata-
 “lium obfcuritas, fortunæ eundem et virtutis
 “filium ; του αυτοφυν, του αυτοδιδακτου, και αυτοτελη.
 “Virum, quem non ego sane doctiffimum, at certe
 “omnium quotquot fuere ufpiam reperiuntur Li-
 “teratiffimum appellare aufim ; et ex commercio
 “fuo literario fructus pro merito uberrimos fine
 “invidia confeutum.”

Which elegant complement, for the benefit of
 thofe, who may chance to underftand the original
 as little as Mr. Warburton feems to relifh it, I
 fhall endeavour to tranflate ; though I cannot do
 juftice to it.

“ P. S. But ftay—I have at laft found a Man ;
 “one worth a thoufand. You will believe, that it
 “was natural for me to be pleafed with a perfon,
 “whoſe character you recommended to me ; A
 “man, by far the chief among all his fellow-citi-
 “zens, whoſe prefence among them the very
 “walls every where proclame ; whom the want
 “of high birth renders the more illuſtrious, and
 “fhews him to be at once the Child of Virtue, and
 “the Favourite of Fortune ; ſelf-formed, ſelf-
 “taught, and ſelf-complete. A Man, whom one
 “may call, if not the moſt learned, yet certainly
 “above comparifon with moſt a man of letters ;
 “and one, who by his literary commerce has
 “deſervedly acquired an ample and unenvied for-
 “tune.”

Is not here a moſt juſt and amiable picture drawn
 of Mr. Allen ? A Gentleman whoſe character is
 too univerſally known and eſteemed ; to need any
 commendations of mine : much leſs can it receive
 any honor from ſuch groſs incenſe, as is awkwardly
 offered him by this Note-writer. It is true, there is
 a little fort of pun in it ; but a pun, which Tully
 himſelf

himself need not have been ashamed of in the freedom of epistolary writing; and such, as nothing but malice or dulness itself could construe into a design'd affront upon Mr. Allen: especially, as it introduces that elegant complement in the conclusion, which Mr. Warburton by a partial quotation industriously suppressed. If I were now to ask Mr. Warburton, why this unprovoked undeserved attack upon a Gentleman; who just at this very juncture is exerting himself in the cause of Letters and of his Country; who has shewn more true taste of the Ancients, and more true spirit and elegance, than have appeared in any writings a great while; I doubt, the answer must be in his words above, "Look, the more RESPECTABLE
" the Subject, the more grateful to OUR Goddess
" is the Offering."

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A N
A C C O U N T
O F T H E
T R I A L
O F T H E
Letter Υ , *alias* Y.



Printed in the Year M.DCC.LXV.

A G O U N T

OF THE

T R A I L

OF THE

Letter Y. and Y.

Printed in the Y. & M. CO. LAY.

P R E F A C E.

THE following little piece cannot require a long preface; it is published with a design to put Gentlemen of learning and leisure in mind, of settling the orthography of our language. This is a matter, surely worthy the attention of all who would write correctly; which every man ought to do, at least in his Mother-tongue; and therefore it cannot be reckoned either trifling or pedantic to attend to it: Yet so it is, that our language is perhaps past it's highest pitch of perfection; before we have any certain rule or manner of writing it,

The French have settled their spelling; but, in doing it, they, by too great a regard to their pronunciation, have, I think, disfigured their language; and in numberless instances lost all traces of the Etymology of their words. Sir Roger L'estrage imitated their manner; and, had his licentious way of spelling been generally followed, our English had not been now a language, but a jargon.

The two chief things hinted-at in this piece are, Uniformity in spelling, where the reasons from derivation are the same; and, Preserving, as much as possibly may be, the marks of our Etymology; both which, I apprehend, are necessary to the rendering any language fixed and easily intelligible. Modes of pronunciation may vary; but orthography, settled upon true principles, will last as long as the language continues.

A N

A C C O U N T

O F T H E

T R I A L, &c.

ONCE on a time the English Commonwealth of Letters, generally called the Alphabet, was very much disturbed; that a certain Greek letter, whose real name was * $\tau\psi\iota\lambda\omicron\nu$, had, contrary to the libertys and privileges of the English letters, insinuated himself into the English language; and invaded the province of an English letter: utterly excluding the said letter from several syllables, wherein he ought of right to exercise his office.

The Vowel I was the letter chiefly concerned in point of interest: he found himself wholly excluded from all jurisdiction in the end of words; and not only so, but he was frequently banished from the middle; insomuch that in Chaucer's time this fugitive Greek had usurped his power in *Wyfe*, *Lyfe*, *Knyght*, and innumerable other instances; and almost thrust him out of the English language:

* Wherever in this Trial the Greek character τ occurs, it should be read Hupsilon.

therefore, in a convention of the letters, he declared ; that he could no longer bear this forein usurpation : and conjured them, as they valued the privileges of the English Alphabet, which were so notoriously violated by this γ , under the name of γ ; (whose example if others should follow, they had reason to apprehend the most fatal consequences from a Greek inundation :) that they would join with him in a petition and remonstrance to Apollo ; in order to regain his right, and have his jurisdiction settled.

The majority of the Alphabet heartily closed-in with the proposal ; some of them indeed from private views, and in hopes to regain some provinces, which they thought invaded by other letters : the most public-spirited amongst them thought, that such a remonstrance might be very advantageous ; as it would open the way to a general reformation : and be a means to settle their respective powers, and prevent private quarrels and incroachments on one another ; as well as secure them against a forein invasion.

H was not very much inclined to have matters examined into ; for fear least he should be degraded into a simple aspiration : but was at last prevailed-on to join in the petition by P and T, with whom he was colleague in the government of some provinces ; and who told him, they were all equally in danger of being supplanted by ^a Φ and ^b Θ ; who, as they were credibly informed, were come-over incognito for that purpose.

The whole Alphabet having at length agreed, some through fear, some through private pique, and others from public views, a petition was

^a Phi.^b Theta.

drawn, and signed by the Vowels first, and then by the Consonants according to their seniority, representing the illegal incroachments of *Y*, alias *Y*, upon the English privileges; and praying, that Apollo would fix a day for hearing the complaint of *I* against the said *Y*.

Apollo very readily granted the petition, assigned a day of hearing, and ordered *Y* to appear; at the same time declaring, that, if any other members of the Alphabet had any grievances to complain-of, he would then hear and redress them.

This declaration met with different reception, according to the different interests of parties; some repented their signing the petition; but it was too late to go back: and now the whole Alphabet was busied, in preparing either to defend or enlarge their respective provinces.

When the day of hearing was come, and the Court sat; the Vowel *I* began in a pompous oration to shew, that, notwithstanding *Y* was in reality a Greek letter, and had no right to a place in the English Alphabet; yet he had wrongfully intruded himself into it, and did actually take on him the place and power of *I* in numberless instances to the disinherison of the said *I*.

He represented; "that even in the beginning of words, where *Y* was frequently used, it was the real power and office of *I*; that *year*, *yoke*, *you*, *Yorke*, &c. were pronounced, and ought to be written, *iear*, *ioke*, *iou*, *iorke*, &c.

"As to the middle of words he insisted; that, though such incroachments had indeed been more frequent in former times; yet *Y* had usurped his place; and still continued to act as *I*, in many words, as *dying*, *flying*, *denying*, &c.

"And

“ And for the ends of words, he was totally excluded from any place there, though the power was his in *Majesty*, *Liberty* ; in, what he still valued more than either, *Lady* ; in short, in all other instances where Y is generally used.

“ That he apprehended it a notorious violation of English privilege ; that a fugitive Greek, whose real power in his own country gave not even the least umbrage for such a clame ; should thus insolently take upon him the power and jurisdiction of an English Vowel : and concluded ; that he hoped, Apollo would grant him justice against this intruder : and, if he did not banish him from the English Alphabet, that he would confine him to the power of U ; to which he had a much juster pretense.”

U was so shocked at this unexpected motion ; that, before he could recover himself enough to make any defense, E rose-up and seconded what had been said by I ; beginning with scurrilous reflexions on the shape and figure of r, which he compared to the Cross or Furca used in ancient executions : for which being reprimanded by the Court, he desired, that he might be appointed colleague with I to supply the place of r in the ends of words ; according to several precedents which he quoted.

U now thought it high time for him to speak ; and therefore rose-up, and with some precipitation represented the surprise he was under ; to hear an insinuation, so destructive to English privilege, and so particularly injurious to himself, and that without the least ground, from a Vowel, who pretended to defend the Rights of the English Alphabet.

He

He pleaded ; that “ the same place and powers, which *Y* had in the Greek language, he stood fully intitled to in the English ; and that therefore of right he ought to be possessed of the place of *Y* even in all Greek words anglicised, as *System*, *Hypocrite*, *Hypothesis*, and the like.”

Y, alias *Y*, modestly urged in his defense ; “ That they, who cast such illiberal reflexions on his figure, were ignorant of, or had forgotten, the deep mysterys which Pythagoras tells them are represented by it ; that Custom, the great Arbitrer of languages, had established him in those rights and privileges which he enjoyed ; and tho’ formerly they were much larger, yet when Custom abridged him of that extent of sway which he possessed in Chaucer’s time, who was the great reformer and refiner of the English language, though then he might have pleaded possession time out of mind, yet he submitted without repining.

“ That he could not but wonder at the ingratitude of the English Alphabet ; in shewing so much spleen against the Greeks, from whom they derive their being ; nay, without whose assistance they have not so much as a name ; except one coined by old nurses, and borrowed by them from the * superstition of Popery.

“ That, whatever might be determined as to his power and place in words properly English ; he thought he had an indisputable right to keep his place in all Greek words anglicised ; since, though it might not be agreeable to the English pride, it was highly consonant to reason ; that such words should bear the character of the language, from whence they are derived.

* The Christ’s cross-row.

Apollo, after having heard all sides, gave his determination to this effect. “ That the jealousy, which the English Alphabet, and I in particular, had shewn against Y, proceeded indeed from a laudable motive, a concern for their libertys; but seemed in reality entirely groundless: for that Y, in all the Instances given by I, had not usurped his power; but was indeed only a deputy to, or more properly a different character of I; the power remaining wholly his: that particularly in *dying*, *flying*, and the participles of all verbs ending in IE, Y was put there only as a representative of IE; to prevent the unsightly cluster of vowels, which would be huddled together in *dieing*, *flieing*, &c.”

Therefore, to prevent future disputes between the said partys, he ordained;

“ That Y be never admitted into the middle of English words; except in such participles as aforesaid, where he represents IE: provided nevertheless, that he always exercise his power of Y in Greek words made English; as *Style*, *System*, *Hypocrite*, *Hypothesis*, &c.

“ That he act as a different character of I in *Yoke*, *Year*, *Yorke*, and such like words.

“ And that he stand as the representative of I or IE, wherever they end a word; except in monosyllables, where there is no other vowel; as *die*, *tie*, *lie*, &c.”

This matter being thus adjudged and determined, several Petitions and Remonstrances were presented from other members of the Alphabet.

The Cross-petitions of D, and TH; each side complaining, that the other had wrongfully taken his place in the word *Murder* or *Murthber*.

“ Referred

“ Referred to a Committee of Anglo-Saxons,
“ to determine the rights of each Complainant;
“ and in the mean time the Poets had liberty given
“ them to use either, as would best suit their
“ rhyme.”

The Petition of UGH to be restored to the end
of the words *Tbo'* and *Tbro'*.

The prayer of this petition granted; “ and a
“ Censure was passed upon Sir Roger L'estranger,
“ who in a foolish imitation of the French intro-
“ duced their new-fangled way of leaving-out such
“ letters as are not pronounced; whereby the lan-
“ guage is maimed and disfigured, and the Ety-
“ mology of words in danger of being lost.”

The complaint of I against E, for usurping his
place in the words *entitle*, *entire*, &c.

Partly allowed to be just; and accordingly “ E
“ was ordered to quit all pretensions to the be-
“ ginning of words compounded of the preposi-
“ tion IN; but, as to *Entire*, I was desired to
“ take notice; that it being derived immediately
“ from the French *entier*, his clame to that was
“ not so well grounded.”

The Petition of S to be restored to his place in
Defence, *Pretence*, &c. (words derived from the Su-
pines of Latin Verbs ending in DO) which the
Letter C had unreasonably taken from him.

Granted.

The complaint of O against U for intruding
into the words *Honour*, *Labour*, *Superiour*, *Gover-
nour*, and the like.

“ The Judge discharged U with a reprimand
“ from the final Syllable of all words derived
“ from the Latines ending in OR; but, as for
“ *Governor*; he said, they neither of them had
“ any thing to do there; it being an English Sub-
“ stantive

“stantive formed immediately from the Verb *Govern* :” and therefore he assigned that province to E, and ordered him “to take possession both “in that and all such words.”

The Complaint of E against A, for intruding into the Adjective *Left*.

E, to make good his sole clame to that word, had brought into Court the opinion of the celebrated Dr. Wallis, exprefs in point ; that *Left*, being a contraction of *Leffest*, ought to be spelled without an A ; and that the Conjunction might for distinction’s sake be written with one.

Apollo, after he had read it, declared ; that “He could not make a juster Decree : and immediately ordered A to quit his place in the Adjective, and enter into the Conjunction.”

Another Complaint of E against A, for thrusting himself into the words *Extream*, and *supream*.

“Apollo banished A ; and gave E a double “power in *Extreme*, *supreme*, &c.”

A Petition from the Letter N, praying that G might be excluded from the words *Foreign* and *sovereign*.

Upon hearing this Petition read, A immediately joined in it ; and begged, that both E and I might be banished from those words ; and himself admitted in their room. For the latter word he brought the Authority of Milton, who spells it *sovrán* ; and insisted, that, the other being derived from the Latin *Foraneus*, he had the same equitable clame to it.

G on the other side maintained, that both words were originally formed from *Regnum* ; *super regnum*, and *foris regno* : and therefore, if any of the Letters should be banished, it ought to be I.

“Apollo

"Apollo said, he had a very great respect for
"the Authority of his beloved son Milton; and
"would take time to consider the case: in the
"mean while people should be at liberty to spell
"those words which way they liked best. But
"he was observed to smile rather contemptuously,
"at G's absurd assertion."

When A heard the great opinion that Apollo
had of Milton, he pulled-out a Petition to be re-
lieved against the incroachment of I; who had
forced himself into *Parliament*, contrary to the Au-
thority of Milton; who always writes it *Parla-*
ment: But he was prevaled-upon to withdraw his
Petition, by his adversary; who whispered him,
that he had better not move that matter; for fear
least they should be both banished, and the pro-
vince assigned to E; who in truth had a better
right to it than either. However, before he sat
down, he put-in a complaint against U; for
wrongfully driving him out of the word *Farther*,
without the least pretense of reason or custom to
support his clame.

U being called-upon to defend himself, said;
that it was but a very little while that he had taken
possession of that word; that he did it, upon the
Authority of some celebrated modern Authors;
and he hoped their Authority would be allowed
by the Court.

"I will never, said Apollo with some indigna-
"tion, allow of the Authority of men; who
"write before they can spell. If you have no
"clame to the positive *Far*, what pretence can you
"have to the comparative *Farther*?"

A Remonstrance from TH; representing, that
S had usurped his place in the end of the third
person singular of verbs.

U

Apollo

Apollo declared, "that he thought this a very great irregularity; as it addeth very much to that hissing, which is so much complained-of in the language by foreigners; that he wished, Custom would entirely abrogate it; in the mean time he ordered TH to keep possession in all Prayers and solemn acts of Worship, and censured those young Divines, who, notwithstanding Mr. Addison's reproof, will continue to read *pardons* and *absolves*; instead of *pardoneth* and *absolveth*."

The Petition of E; shewing, that I had unreasonably thrust himself into several English words derived from *Clamo*, *valeo*, &c: and praying, that the said I might be discharged, and that he the said E might be added, at the end of such words; so that those which are now absurdly written *Claim*, *Prevail*, &c. may hereafter be spelled *Clame*, *Prevale*, &c. He urged, that I was already dismissed from *Proclamation*, *Prevalent*, &c; and that there was the same reason for what he desired.

Granted.

A Complaint of ED against T, for juggling him out of the ends of Verbs of the preterperfect Tense, and of Participles.

The Court had sat late, and therefore referred this petition to another Day; and adjourned.



SONNETS.

SONNET I.

To R. OWEN CAMBRIDGE, Esq;

CAMBRIDGE, with whom, my pilot and
my guide,

Pleas'd I have travers'd thy Sabrina's flood ;

Both where she foams impetuous, soil'd with
mud,

And where she peaceful rolls her golden tide ;

Never, O never let ambition's pride,

(Too oft pretexted with our Country's good)

And tinsell'd pomp, despis'd when understood,

Or thirst of wealth thee from her banks divide :

Reflect how calmly, like her infant wave,

Flows the clear current of a private life ;

See the wide public stream, by tempests toss'd,

Of every changing wind the sport, or slave,

Soil'd with corruption, vex'd with party strife,

Cover'd with wrecks of peace and honor lost.



SONNET II.

To JOHN CLERKE, *Esq*;

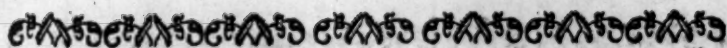
WISELY, O Clerke, enjoy the present
hour,

“ The present hour is all the time we have,”
High God the rest has plac’d beyond our power,
Consign’d perhaps to grief—or to the grave.

Wretched the man, who toils ambition’s slave ;
Who pines for wealth, or sighs for empty fame;
Who rolls in pleasures, which the mind deprave,
Bought with severe remorse, and guilty shame.

Virtue and Knowledge be our better aim ;
These help us ill to bear, or teach to shun ;
Let Friendship cheer us with her generous flame,
Friendship, the sum of all our joys in one :
So shall we live each moment fate has given,
How long or short, let us resign to Heaven.

SON-



SONNET III.

To FRANCIS KNOLLYS, Esq;

O Sprung from Worthies, who with counsils
wife

Adorn'd and strengthen'd great *Elisa's* throne,
Who yet with virtuous pride mayst well despise
To borrow praise from merits not thy own;

Oft as I view the monumental stone,
Where our lov'd *Harrison's* cold ashes rest;
Musing on joys with him long past and gone,
A pleasing sad remembrance fills my breast.

Did the sharp pang we feel for friends deceas'd
Unbated last, we must with anguish die;
But Nature bids it's rigor should be eas'd
By lenient Time, and strong Necessity;
These calm the passions, and subdue the mind,
To bear th'appointed lot of human kind.



SONNET IV.

To Mr. CRUSIUS.

CRUSIUS, I hop'd the little Heaven shall
spare

Of my short day, which flits away so fast,
And sickness threats with clouds to over-cast,
In social converse oft with thee to share ;

Ill luck for me, that wayward fate should tear
Thee from the haven, thou hadst gain'd at last,
Again to try the toils and dangers past,
In forein climates, and an hostile air ;

Yet duteous to thy Country's call attend,
Which clames her portion of thy useful years,
And back with speed thy course to *Britain* bend :

If, e'er again we meet, perchance should end
My dark'ning Eve, Thou'lt pay some friendly
tears,
Grateful to him, who liv'd and died thy friend.

S O N-



SONNET. V.

On a FAMILY - PICTURE.

WHEN pensive on that Portraiture I gaze,
Where my four Brothers round about me
stand,

And four fair Sisters smile with graces bland,
The goodly monument of happier days;

And think how soon insatiate Death, who preys
On all, has cropp'd the rest with ruthleſs hand;
While only I ſurvive of all that band,
Which one chaste bed did to my Father raiſe;

It ſeems that like a Column left alone,
The tottering remnant of ſome ſplendid Fane,
Scape'd from the fury of the barbarous Gaul,
And waſting Time, which has the reſt o'erthrown;
Amidſt our Houſe's ruins I remain
Single, unpropp'd, and nodding to my fall.



SONNET VI.

To JOHN REVETT, Esq;

REVETT, who well hast judg'd the task too
hard,

Of this short life throughout the total day,

To follow glory's false bewitching ray,

Through certain toils, uncertain of reward;

A Prince's service how should we regard?

As service still—though deck'd in livery gay,

Disguis'd with titles, gilded o'er with pay,

Specious, yet ill to liberty preferr'd.

Bounding thy wishes by the golden mean,

Nor weakly bartering happiness for shew;

Wisely thou'st left the busy bustling scene,

Where merit seldom has successful been;

In Checquer's shades to taste the joys, that flow

From calm retirement, and a mind serene.

S O N -



SONNET VII.

To the Honourable PHILIP YORKE.

O YORKE, whom Virtue makes the worthy
heir.

Of *Hardwicke's* titles, and of *Kent's* estate;
Blest in a Wife, whose beauty, though so rare,
Is the left Grace of all that round her wait;

While other Youths, sprung from the Good and
Great;

In devious paths of pleasure seek their bane,
Reckless of wisdom's lore, of birth or state,
Meanly debauch'd, or insolently vain;

Through Virtue's sacred gate, to Honor's fane

You and your fair Associate ceaseless climb,
With glorious emulation; sure to gain

A meed, shall last beyond the reign of Time:
From your example long may *Britain* see,
Degenerate *Britain*, what the Great should be!

S O N.



SONNET VIII.

*On the Cantos of SPENSER's FAIRY QUEEN,
lost in the Passage from Ireland.*

W O worth the man, who in ill hour assay'd
To tempt that Western Frith with ven-
trous keel;

And seek what Heav'n, regardful of our weal,
Had hid in fogs, and night's eternal shade;

Ill-starr'd *Hibernia*! well art thou appaid

For all the woes, which *Britain* made thee feel
By *Henry's* wrath, and *Pembroke's* conqu'ring
steel;

Who sack'd thy Towns, and Castles disarray'd:

No longer now with idle sorrow mourn

Thy plunder'd wealth, or liberties restrain'd,

Not deem their victories thy loss or shame;

Severe revenge on *Britain* in thy turn,

And ample spoils thy treacherous waves ob-
tain'd,

Which sunk one half of *Spenser's* deathless
fame.

SON-

SONNET IX.

To the Memory of Mrs. M. PAICE.

PEACE to thy ashes, to thy memory Fame,
Fair paragon of merit feminine;

In forming whom kind Nature did inshrine
A mind angelic in a faultless frame;

Through every stage of changing life the same,
How did thy bright example ceaseless shine;

And every grace with every virtue join
To raise the Virgin's and the Matron's name!

In thee Religion, chearful, and serene,
Unsour'd by superstition, spleen, or pride,

Through all the social offices of life,
To shed its genuine influence was seen;

This thy chief ornament, thy surest guide,
This form'd the Daughter, Parent, Friend, and
Wife.

SON-

SONNET X.

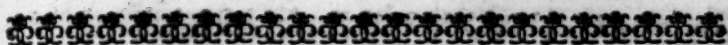
To N. PAICE, *Esq;*

BROTHER and Friend, whom Heav'n's all-
gracious hand,
In lieu of Brethren and of Friends deceas'd,
To me a solace and support has rais'd,
And bound by Virtue's ever-sacred band ;

To future times fair shall thy memory stand,
(If aught of mine to future times at last
Can reach,) and, for fraternal kindness blest,
Wide as good *Proculus*' fame expand.

The fond remembrance of *Maria*'s love
Her friends and kindred to thy heart endears ;
With equal warmth thou dost their friendship
meet,
And generous acts thy true affection prove ;
Thy kind compassion dries the Widows tears,
And guides the lonely Orphan's wand'ring
Feet.

S O N-



SONNET XI.

*To the Author of Observations on the Conversion
and Apostleship of St. PAUL.*

O *LYTTELTON*, great meed shalt thou re-
ceive,

Great meed of fame, Thou and thy learn'd
Compeer,

Who, 'gainst the Sceptic's doubt and Scorners's
sneer,

Affert those Heav'n-born truths, which you believe ;

In elder time thus Heroes wont t'achieve

Renown ; they held the Faith of *Jesus* dear,

And round their Ivy crown or Laurell'd spear
Blush'd not Religion's Olive branch to weave ;

Thus *Raleigh*, thus immortal *Sidney* shone,

(Illustrious names !) in great *Elisa*'s days.

Nor doubt his promise firm, that such who own

In evil times, undaunted, though alone,

His glorious truth, such He will crown with
praise,

And glad agnize before his Father's throne.

S O N-

SONNET XX.

To D. WRAY, Esq;

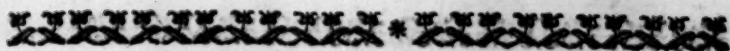
WRAY, whose dear friendship in the dawn-
ing years

Of undesigning childhood first began,
Through youth's gay morn with even tenor ran,
My noon conducted, and my evening ehears ;

Rightly dost Thou, in whom combin'd appears
Whate'er for public life completes the Man,
With active zeal strike out a larger plan ;
No uselefs friend to Senators and Peers :

Me moderate talents and a small estate
Fit for retirement's unambitious shade,
Nor envy I who near approach the throne ;
But joyful see thee mingle with the Great,
See thy deserts with due distinction paid,
And praise thy lot, contented with my own.

S O N-



SONNET XIII.

To the same.

Written in a fit of SICKNESS.

TRUST me, Dear *Wray*, not all these three
months' pain,

Though tedious seems the time in pain to wear,
Nor all those restless nights, through which in vain
I've sought for kindly sleep to hush my care;

Not all those lonely meals, and meagre fare,

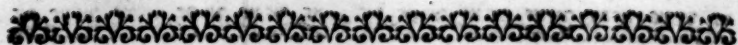
Unhear'd with converse of a friendly guest;
This close confinement, barr'd from wholesome air
And exercise, of medicines the best;

Have sunk my spirits, or my soul oppress'd:

Light are these woes, and easy to be born;
If weigh'd with those, which rack'd my tortur'd
breast

When my fond heart from *Amoret* was torn:
So true that word of *Solomon* I find——

“No pain so grievous as a wounded mind.”



S O N N E T XIV.

O Sacred Love of Country ! purest flame,
 That wont in *Britons'* honest hearts to blaze,
 And fire them to achieve high deeds of praise,
 Which earn the guerdon of eternal fame ;

If aught of thee remain, beside the name
 And semblance vain, to these degenerate days ;
 With all the effulgence of thy heavenly rays
 Shine forth, and dash the spurious Patriot's clame ;

That bold bad man, who bellowing in the cause
 Of truth and virtue, and with fraudulent skill
 Winning the giddy changing multitude,
 Warps on the wind of popular applause
 To private wealth and power ; pretending still
 With hard unblushing front the public good.



SONNET XV.

To the Honorable CHARLES YORKE.

CHARLES, whom thy Country's voice applauding calls

To *Philip's* honorably vacant feat ;

With modest pride th' awakening summons meet
And rise to glory in *St. Stephen's* walls ;

Nor mean the honor, which thy Youth befalls,
Thus early clam'd from thy lov'd learn'd retreat,
To guard those sacred Rights, which elevate
Britain's free sons above their neighbor thralls :

Let *Britain*, let admiring *Europe* see
In those bright Parts, which yet too close confin'd

Shine in the circle of thy friends alone,
How sharp the spur of worthy Ancestry,
When kindred Virtues fire the generous mind
Of *Somers' Nephew*, and of *Hardwicke's Son*.

CHAPMAN'S SONNETS

SONNET XVI.

To ISAAC HAWKINS BROWNE, *Esq.*

HAWKINS, whose lips the Muses have im-
bued

With all the sweetness of th' Aonian spring;
Whom emuling I deftly learn'd to sing,
And smoother tune my numbers rough and rude:

Truce with the jangling Law's eternal feud,
It's subtle quirks, and captious cavilling;
Unlike the Muse's gentle whispering,
Which leads the Heaven-taught Soul to Fit and
Good:

Thee more beseems in Eloquence' fair field,
The Senate, war with Faction's chiefs to wage,
Bare the Mock-Patriot's ill dissembled crime,
Nor let fair Truth to feigned seeming yield;
With thy sweet Lyre to catch the list'ning Age,
And sing thy Trimnell's charms in deathless
rhyme.

S O N-



SONNET XVII.

To the same.

ONCE more, my *Hawkins*, I attempt to raise
 My feeble voice to urge the tuneful song
 Of that sweet Muse, which to her Country's
 wrong

Or sleeps, or only wakes to *Latian* lays ;

Great is the merit, well-deserv'd the praise
 Of that last Work, where Reasoning just and
 strong

In charming verse thy name shall bear along
 To learned foreigners, and future days :

Yet do not Thou thy native language scorn ;
 In which great *Shakespear*, *Spenser*, *Milton* sang
 Such strains as may with *Greek* or *Roman* vie :

This cultivate, raise, polish and adorn ;
 So each fair Maid shall on thy numbers hang,
 And every *Briton* bless thy melody.



SONNET XVIII.

*To the Right Honorable the Lord HARDWICKE,
Lord CHANCELLOR.*

O THOU, to sacred *Themis*' awful throne,
And the chief seat among the crowned
Peers,

The Nation's last resort, in early years
Rais'd by thy high desert; Not this alone,
Nor all the Fame thy Eloquence has won,
Though *Britain*'s counsils with success it steers,
And the rough *Scot* it's distant thunder fears,
Rank thee so high above comparison,

As that prime bliss, by which thy heart is warm'd,
Those numerous pledges of thy nuptial bed;
Who back reflect a lustre on their Sire,
Taught by thy lore, by thy example form'd,
With steady steps the ways of glory tread,
And to the palm of virtuous praise aspire.

S O N-



SONNET XIX.

To his Grace THOMAS Archbishop of Canterbury.

PRELATE, whose steady hand, and watchful
eye

The sacred vessel of Religion guide,
Secure from Superstition's dangerous tide,
And fateful Rocks of Infidelity ;

Think not, in this bad age of obloquy,
When Christian virtues Christians dare deride,
And worth by Party-zele alone is tried,
To 'scape the poison'd shafts of calumny ;

No—though the tenor of thy blameless life,
Like His, whose flock is to thy care consign'd
Be spent in teaching Truth and doing Good ;
Yet, 'mongst the Sons of Bigotry and Strife,
Thou too, like Him, must hear thy Good ma-
lign'd,
Thy Person slander'd, and thy Truths with-
stood.



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Thou too, like Him, must hear thy Good ma-
lign'd,
Thy Person slander'd, and thy Truths with-
stood.



SONNET XX.

*To the Right Honorable the Lord WILLOUGHBY
of Parham.*

PARHAM, if worth conceal'd in reason's doom
From want of worth be only once remov'd;
Nor can those virtues be esteem'd and lov'd,
Which listless sleep as in the silent tomb;

No longer let thy youthful years consume
In shy retirement; Thee long since behov'd,
In public life, with courage unprov'd,
To shew those worths, which bloom so fair at home:

When Virtue, wanting to herself, will shroud
Behind the veil of shameface'd bashfulness
Those charms, which Action should produce
to view;

No wonder if the forward, bold, and loud,
In this world's bustling scene, before her press,
Usurp her name, and rob her of her due.

S O N-



SONNET. XXI.

For the Root-House at WREST.

STRANGER, or guest, whome'er this hal-
lowed grove

Shall chance receive, where sweet contentment
dwells,

Bring here no heart, that with ambition swells,
With avarice pines, or burns with lawless love :

Vice-tainted Souls will all in vain remove

To sylvan shades, and hermits' peaceful cells,

In vain will seek retirement's lenient spells,

Or hope that bliss, which only good men prove :

If heaven-born truth, and sacred virtue's lore,

Which cheer, adorn, and dignify the mind,

Are constant inmates of thy honest breast,

If, unrepining at thy neighbor's store,

Thou count'st as thine the good of all mankind,

Then welcome share the friendly groves of
Wrest.



SONNET XXII.

To the Author of CLARISSA.

O MASTER of the heart, whose magic skill
 The close recesses of the Soul can find,
 Can rouse, becalm, and terrifie the mind,
 Now melt with pity, now with anguish thrill,
 Thy moral page while virtuous precepts fill,
 Warm from the heart, to mend the Age de-
 sign'd,
 Wit, strength, truth, decency are all conjoin'd
 To lead our Youth to Good, and guard from Ill:
 O long enjoy, what thou so well hast won,
 The grateful tribute of each honest heart
 Sincere, nor hackney'd in the ways of men;
 At each distressful stroke their true tears run,
 And Nature, unsophisticate by Art,
 Owns and applauds the labors of thy pen.



SONNET XXIII.

To the Author of Sir CHARLES GRANDISON.

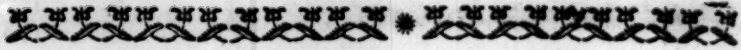
SWEET Moralift, whose generous labors tend
 With ceaseless diligence to guide the mind,
 In the wild maze of error wandering blind,
 To Virtue Truth and Honor, glorious end

Of glorious toils ! vainly would I commend,
 In numbers worthy of your sense refin'd,
 This last great work, which leaves all praise
 behind,
 And justly styles You Of Mankind the Friend :

Pleasure with profit artful while you blend,
 And now the fancy, now the judgment feed
 With grateful change, which every passion
 sways ;

Numbers, who ne'er to graver lore attend,
 Caught by the charm, grow virtuous as they
 read,
 And lives reform'd shall give you genuine
 praise.

S O N-



SONNET XXIV.

To Miss H. M.

SWEET Linnet, who from off the laurel spray
That hangs o'er *Spenser's* ever-sacred tomb,
Pour'st out such notes, as strike the Woodlark
dumb,

And vie with Philomel's enchanting lay,

How shall my verse thy melody repay?

If my weak voice could reach the age to come,
Like *Colin Clout's*, thy name should ever bloom
Through future times, unconscious of decay:

But such frail aid thy merits not require,

Thee *Polybymnia*, in the roseate bowers
Of high *Parnassus*, 'midst the vocal throng,
Shall glad receive, and to her tuneful fire
Present; where, crown'd with amaranthine flowers,
The raptured choir shall listen to thy song.

S O N-



S O N N E T X X V .

To the most Honorable the Lady Marchioness GREY.

*The Hermitage at TURRICK to the Root-House
at WREST.*

THE Beechen Roots of wood-clad *Buckingham*
To *Bedford* Elms, their courteous breth'ren,
send

Health and kind greeting, as from friend to
friend,

And gladly join to celebrate their fame ;

Beyond all roots above ground we proclame
You happiest, destin'd all your days to spend
In *Wrests* fair groves, and *Graia* to defend
From *Eurus*' blasts, and *Phæbus*' sultry flame ;

High Privilege to you, though dead, accorded,
Which every living tree with envy views !

We envy not, but pray for your stability ;
Proud, that ourselves by *Graia* are regarded,
At her command we not the fire refuse,
But chearful blaze and burn with * *Affability*.

S O N -

* A cant word used by the Builders of the Root-house.

SONNET XXVI.

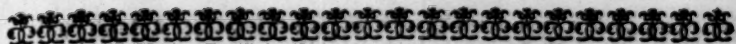
*On the Edition of Mr. POPE's Works with a
Commentary and Notes.*

IN evil hour did *Pope's* declining age,
Deceiv'd and dazzled by the tinsel shew
Of wordy science and the nauseous flow
Of mean officious flatteries, engage

Thy venal quill to deck his labor'd page
With ribbald nonsense, and permit to strew,
Amidst his flowers, the baleful weeds, that grow
In th' unblest'd soil of rude and rancorous rage.

Yet this the avenging Muse ordained so,
When, by his counsil or weak sufferance,
To thee were trusted *Shakespear's* Fame and Fate:
She doom'd him down the stream of time to tow
Thy foul, dirt-loaded hulk, or sink perchance,
Dragg'd to oblivion by the foundering weight.

S O N.



SONNET XXVII.

To Mr. WILSON WILLIAMS.

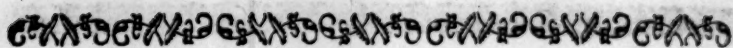
FRIEND of my Youth, Companion of my Age,
 Who saw'st my rising, seest my setting sun,
 And know'st how fast the trembling minutes run;
 Which lead me to this life's extremest stage,

Great is the power of Med'cine to assuage
 Those pains, which Nature gives us not to shun,
 And much divine Philosophy has done,
 To teach us decently to bear their rage ;

But there's a Balm, which Art nor Nature knows,
 A Topic, by Philosophy ne'er taught,
 Which sheaths th' acuteſt pains, and bids us
 smile

At Age, at Sickneſs, and all earthly woes ;
 A Conſcience free from ill ; a mind well fraught
 With Faith in Him, who will reward our toil.

S O N-



SONNET XXVIII.

To GEORGE ONSLOW, Esq;

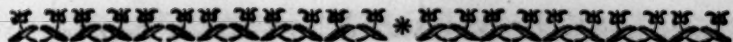
GOOD Son of the best Father, whose wise lore
 And great example join thy breast to warm
 With generous emulation to perform
 That arduous task, which He has set before,

Mine own *George Onslow*, oft reflect that more
 From thee the world expects, than from the
 swarm

Of gay, mistutored youths, who ne'er the charm
 Of Virtue hear, nor wait at Wisdom's door:

View then the pattern with a steadfast eye,
 By thy great Ancestors from Sire to Son
 With a religious care transmitted down;
 Firm to the cause of Truth and Liberty,
 In their fair steps the race of Glory run,
 Equal their worth, and equal their renown.

S O N-



SONNET XXIX.

To W. HEBERDEN, M. D.

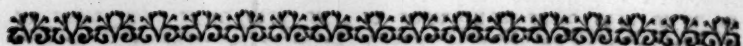
O *Heberden*, whose salutary care
Has kindly driven me forth the crouded
Town

To *Turrick*, and the lonely Country down,
To breathe from *Chiltern* Hills a purer air,

For thousands' sakes may Heaven indulgent spare
Long, long thy useful life, and blessings crown
Thy healing arts, while well deserv'd renown,
With wealth unenvied, waits thy toil and care :

And when this grateful heart shall beat no more,
(Nor long, I ween, can last my tottering frame,
But soon, with me, this mortal coil shall end)
Do thou, if Calumny again should roar,
Cherish his memory, and protect his fame,
Whom thy true worth has made thy faithful
friend.

S O N-



SONNET XXX.

To the Reverend Mr. HARVY.

HARVY, dear Kinsman, who in prime of youth
 (When Passions rule, or proud Ambition's
 call

Too oft misleads our heedless steps to fall
 From the fair paths of Virtue, Peace, and Truth,)

For erring Souls touch'd with a generous ruth,
 Did'st vow thy service to the God of All;
 Anxious to rescue free the captive thrall
 From the old Serpent's deadly poisonous tooth;

Great is the weight, important is the care,
 Of that high office which thou made'st thy choice;
 Be strong, be faithful therefore to thy best,
 Nor pains, nor pray'ers, nor fair example spare;
 So thou shalt hear at last that chearing voice,
 "Well done, good Servant, enter into rest."

S O N-



SONNET XXXI.

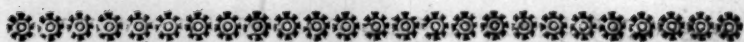
To the Reverend Mr. LAWRY.

LAWRY, whose blisful lot has plac'd thee near
To wisdom's house, where thou mayst right-
ly spell

Of the best means in Virtue to excell;
Science, which never can be priz'd too dear.

Where thy great Patron, though in life severe,
Is candid and humane, in doing well
Constant and zelous, studious to repell
Evil by good, in word and deed sincere :

In this fair mirror see thy duty clear,
Practice enforcing what his precepts teach;
This great example study night and day;
If faithful thus thy Christian course thou steer,
Though such perfection thou should'st fail to
reach,
Thy generous effort sure rewards will pay.



SONNET XXXII.

To the Editor of Mr. POPE's Works.

O Born in luckless hour, with every Muse
And every Grace to foe! what wayward fate
Drives thee with fell and unrelenting hate
Each choicest work of Genius to abuse?

Suffic'd it not with sacrilegious views
Great *Shakespeare's* awful shade to violate:
And *His* fair Paradise contaminate,
Whom impious *Lauder* blushes to accuse.

Must *Pope*, thy friend, mistaken hapless bard!
(To prove no sprig of laurel e'er can grow
Unblasted by thy venom) must he groan,
Now daub'd with flattery, now by censure scarr'd,
Disguis'd, deform'd, and made the public shew
In motley weeds, and colors not his own?

S O N-

SONNET XXXIII.

To the Memory of JOHN HAMPDEN, Esq;

O Hampden, last of that illustrious line,
Which greatly stood in Liberty's dear cause,
Zelous to vindicate our trampled laws
And rights which *Britons* never can resign,

From the wild clame of impious Right Divine,
Then when fell Tyranny with harpy claws
Had seiz'd it's prey, and the devouring jaws
Of that seven-headed Monster, at whose shrine

The Nations bow, threaten'd our swift decay;
Neighbor and Friend, farewell—but not with
Thee

Shall die the record of thy House's fame;
Thy grateful Country shall it's praise convey
From age to age, and, long as *Britain's* free,
Britons shall boast in *Hampden's* glorious
name.

SONNET XXXIV.

To Mr. NATHANAEL MASON.

N E P H E W, who soon design'd to pass the
Sea,

To fix the basis of a useful trade ;
With prosperous fortune be thy voyage made,
And safe return to home—if not to me ;

Let these few precepts thy instructors be,
In distant climes thy friendless youth to aid ;
Though interest, fashion, secrecy persuade,
Yet keep thy morals pure, and conscience free :

In change of Countries God's all-seeing eye
Is every where the same, Virtue and Vice
Change not their nature ; therefore be thou
ware,

Shun follies haunts, and vicious company,
 Least from true goodness they thy steps entice,
 Ane Pleasure coil thee in her dangerous snare.

S O N-



SONNET. XXXV.

To Mr. J. PAICE.

JOSEPH, the worthy Son of worthy Sire,
 Who well repay'ft thy pious parents care
 To train thee in the ways of Virtue fair,
 And early with the Love of Truth inspire,

What farther can my closing eyes desire
 To see, but that by wedlock thou repair
 The waste of death; and raise a virtuous heir
 To build our House, e'er I in peace retire?

Youth is the time for Love: *Then* choose a Wife,
 With prudence choose; 'tis Nature's genuine
 voice;

And what she truly dictates must be good;
 Neglected once that prime, our remnant life
 Is four'd, or sadden'd, by an ill-tim'd choice,
 Or lonely, dull, and friendless solitude.

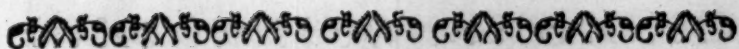


SONNET XXXVI.

To the same.

“**W**ITH prudence choose a Wife”—Be
 thy first care
 Her Virtue, not confin’d to time or place,
 Or worn for shew ; but on Religion’s base
 Well-founded, easy, free, and debonair,
 Next rose-cheek’d Modesty, beyond compare
 The best cosmetic of the Virgin’s face ;
 Neatness, which doubles every female grace ;
 And Temper mild, thy joys and griefs to share ;
 Beauty in true proportion rather choose
 Than color, fit to grace thy social board,
 Chear thy chaste bed, and honest offspring
 rear ;
 With these seek Prudence well to guide thy house,
 Untainted Birth, and, if thy state afford,
 Do not, when such the prize, for Fortune
 square.

SON-



SONNET XXXVII.

On the Death of Miss J. M.

YOUNG, fair, and good ! ah why should
young and fair

And good be huddled in untimely grave ?

Must so sweet flower so brief a period have ;

Just bloom and charm, then fade and disappear ?

Yet our's the loss, who ill alas can spare

The bright example which thy virtues gave ;

The guerdon thine, whom gracious Heav'n did
save

From longer trial in this vale of care.

Rest then, sweet Saint, in peace and honor rest,

While our true tears bedew thy maiden herse ;

Light lie the earth upon thy lovely breast ;

And let a grateful heart with grief oppress'd

To thy dear memory consecrate this verse ;

Though all too mean for who deserves the best.



SONNET XXXVIII.

To——

“SWEET is the Love, that comes with willingnefs :”

So fings the sweeteft Bard * that ever fung ;
Ten thousand bleffings on his tuneful tongue,
Who felt and plain’d true lovers’ fore diftreff !

Sweet were the joys, which once you did poffefs,
When on the yielding Fair one’s lips you hung ;
The forer now your tender heart is wrung
With fad remembrance of her fickleneffs :

Yet let not grief and heart-confuming care
Prey on your foul ; but let your constant mind
Bear up with ftrength and manly hardineffs ;
Your worth may move a more deferving Fair ;
And fhe, that fcornful beauty, foon may find,
Sharp are the pangs that follow faithleffneffs.

* Spencer.



SONNET XXXIX.

To RICHARD RODERICK, *Esq*;

EQUALLY skilful or the Lyric string
To touch, and laugh in many a jocund lay,
Or against vice to rise with bold assay,
And Satire's burning brond with art to fling ;

Roderick, why sleeps the Muse, while jolly spring
In frolic dance leads-up the blooming May,
And the sweet Nightingales on every spray
Take the ear prisoner with their carolling ?

Or, if thy verse a higher theme demand,
Mark the Mock-patriot, deck'd in proud array
Of borrow'd virtues, which his soul ne'er
knew,
Scattering fell poison through the cheated land ;
And, while to private power he paves his way,
Dazzling with public good the blinded crew.

S O N-

SONNET XL.

To SHAKESPEAR.

S HAKESPEAR, whose heart-felt scenes shall
ever give

Instructive pleasure to the listening age ;
And shine unrival'd on the *British* stage
By native worth and high prerogative ;

When full of fame Thou did'st retire to live
In studious leisure, had thy judgment sage
Clear'd-off the rubbish cast on thy fair page
By Players or ignorant or forgetive *——

O what a sea of idly squander'd ink,
What heaps of notes by blundering critics penn'd
[The dreams of ignorance in wisdom's guise]
Had then been spar'd ! nor *Knapton* then, I think,
And honest *Draper* had been forc'd to send
Their dear-bought rheams to cover plums and
spice.

* See 2 HENRY-IV. Act 4. Vol. III. P. 511. *Theob.* 1st. Edit.



SONNET XLI.

To the Rev. Mr. SHAW, Rector of Beirton.

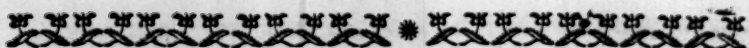
O FRIEND, in sad affliction's useful school
Long train'd and tutor'd, hard to humane
sense,

And dark appear th' awards of Providence,
Though Truth and Goodness be their constant rule ;

The word of Truth has said, and reason cool
Subscribes, that wise and kind Omnipotence
Does oft the bitter cup in love dispense ;
While draughts of pleasure lull the prosperous fool :

Omniscience knows, and Goodness will bestow,
What's rightest, fittest, best ; let humble man
With faith and patience bow submissive down,
Secure, that God delights not in our woe ;
And, when we have measure'd out this life's
short span,
If sore the trial, bright will be the crown.

S O N-



SONNET XLII.

To Miss ———

SWEET are the charms of shamefac'd Modesty,

When, coyly shy of well deserv'd applause,
She veils her blushing cheek, and meek withdraws

From general notice and the public eye ;

But therefore shall exalted worth still lie

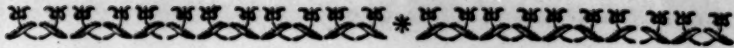
Loft in oblivion ? This the sacred laws
Of Justice, the regard to Virtue's cause,
And honor of the lovely Sex deny ;

Wherefore are giv'n the Muse-inspired lays,

The Poet's lofty song, but to rehearse
The fair deserts of past or present days,
And bashful merit's doubting eye to raise ?

Ill he deserves the powers of tuneful verse,
Who can see Virtue, and forbear to praise.

S O N.



S O N N E T X L I I I .

MY gracious G O D, whose kind conducting
hand

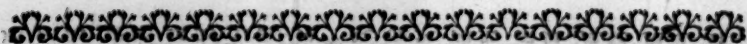
Has steer'd me through this Life's tumultuous
sea,

From many a rock, and many a tempest free,
Which prudence could not shun, nor strength with-
stand,

And brought at length almost in sight of land,
That quiet haven where I long to be,
Only the streights of Death betwixt, which we
Are doom'd to pass, e'er reach the heav'nly strand;

Be this short passage boisterous, rough, and rude,
Or smooth, and calm—Father, thy Will be
done——

Support me only in the troublous stour;
My sins all pardon'd through my Saviour's blood,
Let Faith, and Hope, and Patience still hold on
Unshaken, and Joy crown my latest hour!



SONNET XLIV.

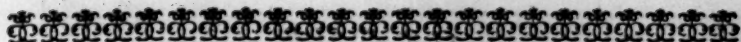
To MATTHEW BARNARD *.

MATTHEW, whose skilful hand and well-
worn spade
Shall soon be call'd to make the humble bed,
Where I at last shall rest my weary head,
And form'd of dust again in dust be laid ;

Near, but not in the Church of God, be made
My clay-cold cell, and near the common tread
Of passing friends ; when number'd with the
dead,
We're equal all, and vain distinctions fade :

The cowslip, violet, or the pale primrose
Perhaps may chance to deck the verdant sward ;
Which twisted briar or hawthorn-bands entwine ;
Symbols of life's soon fading glories those——
Do thou the monumental hillock guard
From trampling cattle, and the routing swine.

* The Sexton of the Parish.



SONNET XLV.

*To the Right Honorable Mr. ONSLOW, with the
Collection of SONNETS.*

THOU, who successive in that honor'd Seat
Presid'st, the feuds of jarring Chiefs to
'swage,

To check the boisterous force of Party rage,
Raise modest worth, and guide the high debate ;

Sometimes retiring from the toils of State,

Thou turn'st th' instructive *Greek* or *Roman*
page,

Or what our *British* Bards of later age
In scarce inferior numbers can relate :

Amid this feast of mind, when " Fancie's Child,"

Sweet *Shakespear*, raps the Soul to virtuous deed,

When *Spenser* warbling tunes his Doric lays,
Or the first Man from Paradise exil'd

Great *Milton* sings ; can aught my rustic reed

Presume to sound, that may deserve thy praise ?

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